

PARICHCHHEDA II

Notes to II. 1—(i) Compare Note (i) to i. 10. *Kāvya*, according to Dandin, is—इष्टार्थव्यवच्छिन्ना पदावली; that is to say, he gives more prominence to the word-element in poetry as compared with the sense-element. This does not mean that the *Gunas* which are the *sine qua non* of poetry, and the *Ālankāras* which serve as decoration, must belong to the word-element, the *विशेष्य*, exclusively; for, the *विशेषण*s, the subordinate elements of the Body, have also their own decorations. Thus there is no inconsistency in Dandin's having defined *Kāvya* as he has done and then having divided the *Ālankāras* (and impliedly the *Gunas* also—cp. Note (i) to i. 41) into those belonging to word and those belonging to sense. Modern *Ālankārikas* such as Mammata, having once subordinated both the word as well as the sense to *Rasa*, are constrained to regard the *Gunas* as well as the *Ālankāras* as belonging to *Rasa*, the *aṅgīn*. For a criticism of this view see our Note (iii) to i. 41 and the Sanskrit Commentary to the present stanza.

(ii) The distinct function of the *Gunas* and the *Ālankāras* is brought out by Dandin by calling the former the life-breaths and the latter the ornaments of poetry. The *Gunas* abide in poetry समवायवृत्त्या while the *Ālankāras* संयोगवृत्त्या; there is between them a distinction in kind,—a distinction which later became one of degree, as with वामन (iii. 1. 1-2) or with प्रतीहारेन्दुराज (p. 17)—गुणाः खलु काव्यशोभाहेतवो धर्माः । येषां तु गुणोपजनितशोभे काव्ये शोभातिशयहेतुत्वं तैलंकाराः । Compare however the following from अलंकारशेखर, p. 20—

अलंकृतमपि श्रव्यं न काव्यं गुणवर्जितम् ।
गुणयोगस्ततो मुख्यो गुणालंकारयोगयोः ॥
अलंकारसहस्रैः किं गुणो यदि न विद्यते ।
विक्रीयन्ते न घण्टाभिर्गावः क्षीरविवर्जिताः ॥

Compare also (Agnipurāṇa, 346. 1)—

अलंकृतमीप प्रीत्यै न काव्यं निर्गुणं भवेत् ।
वपुष्यललिते स्त्रीणां हारो भारवत्ये परम् ॥

Mammata's अनलंकृती पुनः कापि implies the same thing.

उत्प्रेक्षा, अतिशयोक्ति, —based on अप्यवसाय,
 विभावना, विशेषोक्ति, [निषम, चित्र, अमगति, अन्यान्य, व्याघात, अतद्गण,]
 भाविक, [विशेष,] —based on विरोध,
 यथासंख्या, [परिसंख्या, अर्थापत्ति, विकल्प, समुच्चय,] —based on
 वाक्यन्याय;
 परिगृहीत, [प्रत्यनीक, तद्गण,] समाधि (= समाहित), [सम,] स्वभावोक्ति,
 उदात्त, [विनोक्ति,] —based on लोकव्यवहार,
 [वाच्यलिङ्ग, अनुमान,] अर्थान्तरन्यास, —based on तर्कन्याय,
 [कारणमाला, एकापली, मालादीपक, सार,] —based on शृङ्खलावैचित्र्य,
 [व्याजोक्ति, चकोक्ति, मालन,] —based on अपह्व, and
 समासोक्ति, [परिस्तर,] —based on विशेषणवैचित्र्य

It became soon obvious that any such classificatory principle or principles, would gradually tend to become inadequate, as there would always remain some Alamkaras recognised by rhetoricians and falling outside their scope. Thus of the 35 or rather 34 Alamkāras recognised by Dandin the following 14 are not included in the above list —आशक्ति, आक्षेप, हेतु, सूत्र, लेश, प्रेयस्, रसवत्, ऊर्जस्विन्, पर्यायोक्त, शिष्ट, विरोध, अपस्तुतप्रशंसा, व्याजस्तुति, and आशी (not to mention सूक्ष्म). Some of these, e.g., प्रेयस्, रसवत्, ऊर्जस्विन्, are sometimes classed as रसमूलक, while आक्षेप, पर्यायोक्त, अपस्तुतप्रशंसा, व्याजस्तुति and आशी will have to be classed as नाट्यालङ्कारs, i.e., merely as effective modes of expression, such as those enumerated by Bharata in the beginning of the 16th chapter of the Nāṭyaśāstra. The tendency towards a wanton increase merely in the number of the Alamkaras (and of subdivisions within an Alamkara), which marked the latest phase in the history of the Alamkārasāstra, made any attempt to trace the Alamkaras to their root—such as Dandin contemplates—an altogether hopeless task.

(ii) But already in some quarters, as in the case of the Gunas,—see note (ii) to 1. 41—a revolt against this gratuitous multiplication of entities had begun to assert itself. Thus Hemachandra rejects परिकर, यथारम्य, विनोक्ति, भाविक, उदात्त रसवत्, प्रेयस्, ऊर्जस्विन्, भाव समाहित, आशी, and प्रत्यनीक as distinct Alamkaras—and some of them, it will be seen, are recognised even by Dandin and Bhāmaha. Udbhata's Kāvyaalamkarasamgraha is

likewise moderate in its enumeration of Alamkārās, while even so late a text as the Alamkārāśekhara of Kesavamisra (which is believed to have utilised the Sūtras of Sauddhodanī) lays down with emphasis (p 29)—एव स्युर्थात्मनश्चतुर्दश न चापरे । stating further (p 38) that he has justified the position he has taken in his अलङ्कारसर्वस्व, a work which apparently has not come down to us Dandin, it will be noted, holds a middle position between the two extremes of needless amplification and unwarrantable curtailment

(iii) Who the पूर्वचार्य's are that Dandin had in his mind it is difficult to decide As the treatment of the Alamkārās in Bharata, or in the Agnipurāṇa for the matter of that, is very meagre these cannot have been intended by him, and as to Bhamaha, since his list of Alamkārās (cp ii 4, ii 66, ii 86, ii 88, ii 93, iii 1-4), made up of detached and successive lists as it is, agrees in general statement and even in the order in which the Alamkārās are mentioned with that of Dandin, it is doubtful if Dandin would regard Bhāmaha—even though he be his predecessor—as one of the पूर्वचार्य's referred to in the present stanza On this point see further our Introduction It seems that a large mass of literature known to Dandin is now lost to us Cp. note (ii) to i 2 The Commentary धृतानुपालिनी enumerates, amongst Dandin's predecessors, काश्यप, ब्रह्मदत्त, and नन्दिस्वामि, names otherwise almost unknown.

Notes to II 3—(i) Dandin here admits that as regards the Alamkārās there is no difference of practice between the Vaidarbhas and the Gaudas (साधारणमलङ्कारजातम्), but this is rather unexpected That craving for simplicity and directness in the one and hyperbole and ornateness in the other which led them to cultivate distinctive काव्यगुण's is bound to make itself felt even in their choice of the Alamkārās and their frequency, although this fact, it is obvious, would not make any difference in the definitions of the Alamkārās as such

Notes to II. 4—(i) We are not quite certain as to the genuineness of this list of Alamkaras (stanzas 4 ?), although all the *Mas* give it. It is the practice of some of the later Alamkarikas to preface their treatment of the Alamkaras by a few mnemonic verses of their own composition, but some writers, e g Mammata, have not obliged their would be students in this manner, and just as in the case of Mammata a commentator has added a versified enumeration at the beginning of the tenth Ullasa (although never as a part of Mammata's own work), so, it seems to us, must have been the case with Dandin. It is only on some such supposition that we can account for the ungrammatical दीपकावृत्ती (or the unmetrical दीपकावृत्ती), and also for the further fact that in this enumeration some figures (e g लव अप्रस्तुतस्तोत्र) appear under strange, and others (e g विशेष for विशेषोक्ति) under misleading, names. We cannot bring ourselves to believe that Ācharya Dandin could not have avoided such solecisms and ambiguities if he had meant it.

(ii) Vibhavana is often rendered as Presumption, —but that is a name that we must reserve for अयोपत्ति which भोज and others recognise as a distinct figure of speech—or as Peculiar Causation. It is rather an imagining or a guessing or a divining of a novel cause to account for the effect that has already taken place. Possibly 'Unmotivated Effect' will explain the idea of the figure and would serve to distinguish it from 'Non operative Cause', by which term we could render the figure विशेषोक्ति as it is ordinarily defined. Dandin's account of the figure is however a little bit different. See below.

(iii) The latter half of this stanza is identical with Bhamaha ii. 66 first half.

Notes to II. 5—(i) The second half of this stanza is identical with Bhāmaha iii. 1, first half. We have already commented upon the name 'Lava'. Later Ālamkarikas make a distinction between the figure called

समाधि (which is the same as Dandin's समाहित) and the figure समाहित which is a समूल Alamkāra Compare Ruyyaka, pp 163, 185, Viśvanātha, pp 568, 576, Viśveśvara in the Alamkāra-kaustubha, pp 372, 416 Bhoja gives the two figures, but what he calls समाधि approaches the समाधिगुण (cp note (u) to 13-92), while he does not at all recognise the समूल Alamkāra called समाहित in other texts Bhoja, however, agrees with Dandin in calling by the name समाहित the figure named समाधि by सम्मट and others

Notes to II. 6—(1) We have already commented upon the use of the abbreviated name विशेष for विशेषोक्ति Visesha as a figure distinct from विशेषोक्ति is recognised, amongst others, by Rudrata, Ruyyaka, Mammata, Viśvanātha, and Jagannātha

Notes to II. 7—(1) The figure आशी recognised by Dandin is recognised by no other Alamkārika except Bhāmaha and Vagbhata the author of the Kavyānusāsana It should be noted, however, that the name occurs amongst the 36 effective literary devices mentioned by Bharata in the beginning of the 16th Chapter Bhāvika usually translated by 'Vision' will have to be rendered, consistently with Dandin's explanation of the term, by some such expression as Sustained Intuition

Notes to II. 8—(1) Besides the two names for this figure given by Dandin the figure is also called स्वभाव (अल-कारशेखर, p 35) and स्वहृष (अभिपुगण 314" 3), while छट्ट groups this figure along with a number of others under the head of चरित्य figures, i e, those that have the portrayal of the thing-as it is as their object Compare (viii 10-12)—

वास्तवमिति तज्ज्ञेयं नित्यते वस्तुस्वरूपरूपधनं यत् ।
पुद्गलमविवर्तिरिति निरुपममननिशयमभ्येयम् ॥

Notes to II. 9-13—(i) Besides the classification given by Dandin, which has for its basis the fourfolds सवेत of words recognised by the grammarians (of चतुष्टयी शब्दानां प्रवृत्तिः । जातिशब्दा गुणशब्दा क्रियाशब्दा यदृच्छाशब्दाश्च । Mahabhashya I 19), Svabhavokti can also be differentiated into various sorts according to its आश्रय, स्वरूप, and हेतु. The आश्रय is the theme, and this can be अर्भक, तिर्यक, सुगन्धाद्वना, and the like. Svarupa indicates the particular aspect which is chosen for description, and this can be (A) युद्धपूर्वक शरीरावयवसन्निवेश or सस्थान, (B) अनुद्धिभारित शरीरावयवसन्निवेश or अस्थान, (C) वेप, and (D) व्यापार. By हेतु are meant the particular conditions of देश, काल शक्ति, etc which are adduced to lend probability to the theme under description. For details see Bhoja iii 6-8 and the examples there given.

(ii) The tendency of most writers is to make short shrift with this figure, which is rather a pity, for, apart from simile and other embellishments, there is a considerable skill involved in the process of observation and the subsequent operation of choosing the details and marshalling them out in an effective order. It is the presence of this very skill in a pre eminent degree which makes those long descriptive passages in writers like Scott such fascinating reading. Not that there is no nature description in Sanskrit poetry, poets like Kālidāsa and Bhavabhūti—and the Epics above all—contain many a descriptive passage that can stand comparison with the best in other literatures, but quite as often the description has been vitiated by the intrusion of the subjective factor and a *penchant* for pretty turns and quaint conceits which lend an unpleasant artificiality to the whole. Primitive poetry depends for its effect almost exclusively upon Svabhāvokti.

(iii) There are two figures more or less allied to Svabhāvokti that have to be distinguished from it. The figure उदात्त (below, ii 300) aims also at a description, but its object is some exalted personage or extraordinary eminence of some sort, whereas it is dis-

timely laid down (Bhoja, iii. 8)—सुमाह्वानार्थेऽस्ति सर्वदानीं न साध्याणि
अथयः । Further, as understood by later writers, the
 exalted theme in the case of the उद्भवा must always be
 brought in subordinately (उपलक्षणतया), although Dandin
 does not lay down this condition. The other figure
 allied to Svabhāvokti is Bhāvika (ii. 364), taking it in
 the sense in which भानद, उद्भट, मन्नाड and others under-
 stand it and not in the peculiar sense which Dandin
 assigns to it. The difference between Svabhāvokti
 and Bhāvika is one of time. The former deals with
 the actual present : the latter is an attempt to reha-
 bilitate the past or to visualise the future.* For fur-
 ther remarks on the subject compare our Notes to
 ii. 364ff.

Notes to II. 14—(1) A few leading definitions of Upama
 given by other writers are—

Bharata (Nāṭyaśāstra xvi 42)—

मन्त्रित्वं वाच्यवर्णनेषु सादृशीर्नोपमायते । ✓
 उपा नाम सा देवा गुणादुपनिगमाधया ॥

Agnipurāṇa (344. 6)—

उपा नाम सा यस्यामुपमानोपमेययोः । ✓
 मन्त्रा च न्तरंगामान्ययोगिनेषु (?) निरुक्तिम् ॥
 विविदादाय तावत्स्यं लोकयात्रा प्रवर्तते ।

Udbhaṭa in the Kāvyaśālikārasaṅgraha (P. 16)—

यथेतोहारि साधर्म्यमुपमानोपमेययोः । ✓
 मिथो विभिन्नशालादिशब्दयोः उपा तु तद् ॥

Rudrata (Kāvyaśālikāra, viii. 4)—

उभयोः समानमेवं गुणादि सिद्धे भेदयथेकत्र ।
 वार्थम्यत्र तथा तत् साध्यत इति सोपमा द्वेया ॥

Bhāmaha (ii 30)—

विभेदेनोपमानेन देशकालत्रियादिभिः । ✓
 उपमेयस्य यत् साम्यं गुणलेशेन सोपमा ॥

Vāmana (Kāvyaśālikārasūtra, IV. ii 1)—

उपमानेनोपमेयस्य गुणलेशतः साम्यमुपमा ।

Bhoja (Sarasvatīkanthābharana, iv. 5)—
 प्रमिद्धेत्तुरोधेन यः परस्परमर्थयोः ।
 भूयोऽयमगमान्ययोगः सहोपमा मता ॥

Ruyyaka (P. 25)—
 उपमानोपमेययोः साधर्म्यं भेदाभेदतुल्यत्वे उपमा ।

Mammata (x. 1)
 साधर्म्यमुपमा भेदे ।

Vāgbhatālamkāra (iv. 50)—
 उपमानेन सादृश्यमुपमेयस्य यत्र सा ।
 प्रत्ययाव्ययतु साधर्म्यसंग्रहमा मता ॥

Vāgbhata (Kāvyaanusāsa, P. 33)—
 चमत्कारिसाम्यमुपमा । सा प्रत्ययाव्ययतुत्यार्थसमासैश्चतुर्धा ।

Hemachandra (Kāvyaanusāsa, P. 239)—
 ह्यं साधर्म्यमुपमा ।

Vidyādhara (Ekāvalī, viii. 2)—
 विलगतिं सति साधर्म्यं स्यादुपमानोपमेययोरुपमा ।

Vidyānātha (Pratāparudrīya, P. 351)—
 स्वतःसिद्धेन भिन्नेन संमतेन च धर्मतः ।
 साम्यमन्येन वर्णस्य वाच्यं चेदेरुपमा ॥

Visvanātha (Sāhityadārpana, x. 14)—
 साम्यं वाच्यमवैधर्म्यं वाच्यैक्य उपमा द्वयोः ।

Appayyadīkshita (Chitramīmāṃsā, P. 6)—
 उपमानोपमेयान्वयोरन्योर्नयोर्द्वयोः ।
 ह्यं साधर्म्यमुपमेयस्यैव काव्यवेदिभिः ॥

Jagannātha (Rasagaṅgādhara, P. 157)—
 सादृश्यं गुणद्वयं वाच्यार्थोपस्कारवमुपमा लंघतिः ।

Viśveśvara (Alamkāra-kaustubha, P. 4)—
 एतन्वाक्यवाच्यं सादृश्यं भिन्नयोश्चमा ।

(ii) It will be noticed that all these definitions of the *Ālamkārikas* agree in the main. The यथार्थचित् in Dandin's definition, which has its analogue in the definitions of the *Nāṭyaśāstra* and the *Agnipurāṇa*, implies that the similarity is largely दैर्घ्यरूपेण and that it may hold in respect of any conceivable aspect or aspects of the two things to be compared. This neces-

sarily requires that the objects be two in reality, and it is this implication that has been expressly brought out by qualifications such as मियो निमित्तदेशसालादिशब्दयो, द्वयो, भेदे or भिन्नयो । The word उद्भूतम् is represented in other definitions by नेतोहारि, चमत्कार, हयम् or सुन्दरम् The specific mention of the technical terms उपमान and उपमेय in the definitions and the substitution of the word साधर्म्यम् (समानो धर्मो ययास्तौ सधर्माणौ तयोभावः) for the simpler सादृश्य, as also some late qualifications like, एतत्सादृश्याच्च (उपमेयोपमायां वास्यद्वयम् तदतिव्याप्तिवारणाय) उपमानोपमेयत्वयोग्ययो, etc serve to exclude from the sphere of उपमा such varieties as अन्योन्योपमा, अद्भुतापमा मोहोपमा, राशयोपमा निर्णयोपमा, प्रतिपेधोपमा, असाधारणोपमा, प्रतिवस्तूपमा, and बुद्ध्ययोगोपमा which Dandin embraces under the general term उपमा but which later Ālamkarikas raised to the dignity of independent figures Dandin's conception of उपमा, and of सादृश्य which is its basis, is thus very wide and general

(iii) We have already given above (Note (i) to ii 2) Vidyānātha's list of figures based on similarity, and the extracts in our Commentary (P 129) sufficiently illustrate this point The fundamental importance of the relation of semblance was indeed very early perceived The Agnipurāṇa for instance divides सादृश्यम् (defined as धर्मसामान्यम्) into उपमा, रूपव सहेक्ति and अर्थोत्तरन्यास and रुद्र similarly defines औपम्यम् as (viii 1)—

सम्यक् प्रतिपादयितुं स्वरूपतो वस्तु तत्तमानमिति ।

वस्तुत्तरमभिदध्याद्वता यस्मिंस्तदौपम्यम् ॥

and enumerates the following figures as based upon that relation—

उपमो प्रेक्षारूपं न अपहृति सशय समासोक्तिः ।

मतमुत्तरमन्योक्तिः प्रतीपमभान्तरन्यासः ॥

उभययामत्र तिमदाश्रयप्रत्यर्गानुष्ठाता ।

पूर्वगोक्तिमनुचरणाग्नस्मरणानि तद्वेदा ॥

The justification for the enumeration of these (and others) as distinct figures (and not more varieties of उपमा) should consist in the circumstance that the सादृश्य-मूलस्वैच्छिन्त्य in these figures is subordinated to some other वैच्छिन्त्य (of identity doubt, error contrast etc) Dandin at least as we will presently see brought in this

other वैचित्र्य as the basis for a distinctive figure none too frequently, and hence it is that Dandin has been able to get on with fewer figures but with larger sub-varieties under each figure than most writers

(iv) Upama has played a very large rôle even outside the Alamkarasastra. It is usual to derive the word उपमा from उप + √मा to measure, in the sense of what approximates another in measure, dimension, quality, etc., but in the R̥gveda the word seems to have been connected with the adjective उपम in the sense of the highest cp—दधो यत् वेतुमुपम सुमत्सु (vi 30 3), or pre-eminent cp—दुयोषी णामुपमा शर्ध्वतीनाम् (i 113 15). The two words, it is probable, are quite distinct, but the influence of the one in determining the evolution of the meaning of the other is undeniable. The Satapathabrahmana was already familiar with the later use of the word cp तदप्युपमानि (xi 5 1 5).

(v) The Niruktakara Yāska has an elaborate note on the use of उपमा in the R̥gveda. After pointing out (i 4, iii 15f) that the निपातस् स्, न नि, and नु as also यथा, या आ, वत् are under certain circumstances used उपमार्थं he says (iii 13ff)—यदन्तर् गत्यमिति गार्थं । तदासां कर्म । ज्यायसा वा शुणेन प्रत्यातनमन वा र्त्नीयांश्च वाप्रत्यातं श्रौपमिमीते । अथापि र्त्नीयमा ज्यायाम् । Then he gives the following varieties of उपमा with their illustrations—

कर्मोपमा—यथा वानो यथा वा यथा गमुर् पञ्चति (V 78 8)

भूतापमा—गुणो भूतो ऽ भियत्रयं (Viii 2 40)

रूपापमा—हिरण्यरूपं न हिरण्यसत् (ii 35 10),

मिद्वोपमा—ऽहिरस्वन्महिस्त प्रमृण्यस्य श्वी द्वाम् (i 45 3)

and उपलोपमा—अर्थोपमा—सिंह (पूतायाम्) काक (कुगायाम्)

He has also elsewhere pointed out the influence of simile in the building up of the language (काक इति शब्दानुवृत्तिः । तद्विदं यदुनिषु बहुम्, iii 18 दुर्दानं गतिगत्यात्तरणम्, ix 12), in the formation of technical terms (उष्णीषिणा वयोपनिस्म, vi 12 र्त्नीयमस्योपनिस्म vii 13) and upon the growth of Vedic mythology in general (अत न ज्यायस्य मित्रीमादस्मणे वरस्म जायते तजोपमाया यद्वत्ता भर्ता, ii 16)

(vi) Only two of these varieties recognised by Yāska deserve a particular attention. What he calls लुप्तोपमा is the रूप of the Ālamkarikas and Dandin's definition of that figure is suggestive in that connection उपमेव तिरोभूतभेदा रूपमुच्यते । The degree of this तिरोधान upon which the later distinction between रूप and अतिशयोक्ति is made to depend is equally ignored by Yāska as well as Dandin. Next, the सिद्धोपमा of Yāska is what might be called a well known or कविममयमिद्ध analogy. Compare in this connection the definition of छट्ट quoted above. This सिद्धोपमा contained in it the germ of what are known as सूर्धभिषिक्त दृष्टान्त or popular न्याय which, as we saw, were made the basis or वीन of a number of Alamkaras. Interpreted more scientifically the सिद्धोपमा eventually became a regular प्रमाण called उपमिति which is a process of analogical knowledge from the known and the familiar to the unknown and the unfamiliar. Bhoja who recognises a distinct figure of speech corresponding to each of the several Pramāṇas of the Mīmāṃsakas (प्रत्यक्षपूर्वाणि प्रमाणानि च जैमिने, iii 3) defines the alamkara called उपमान as follows —

सदृशात् सदृशज्ञानमुपमानं द्विधेः तत् ।

स्यादेकमनुभूतेर्धननुभूते द्वितीयम् ॥

His example is —

ता रोहिणीं विदानीहि ज्योतिषामत्र मण्डले ।

समृद्धस्तारकाणां य शम्भुस्तरमाश्रित ॥

Most people would probably fail to see any figure in the example or at least any valid ground for regarding it as a new figure.

(vii) Having defined उपमा Dandin next gives us a number of sub-varieties of it—some 32 or 33 in number—which do not seem to have been based upon any principle of division. And some of the sub-varieties mentioned by him have so little distinctive about them that अभिनवगुप्त in his commentary on the नाट्यशास्त्र (Madras Govt ms fol 390) observes —शिमितैरपि दण्डिप्रभृतिभिर्य निरूपिता उपमाभेदास्तत्र यो भेदसौक्त आश्रित्यास्तासदस्यनिर्णयादिरयं स तादृक पृथगर्थं वास्तव्या मणितः । Bhāmaha's criticism (ii 37 f) is in the same vein no matter whether it is directed against Dandin or some other writer —

यदुक्तं त्रिप्रकारत्वं तस्याः कैश्चिन्महात्मभिः ।

निन्दाप्रशंसाचिन्त्यासामेदादत्राभिधीयते ॥

सामान्यगुणानन्देक्षाद् नयमायुदितं ननु ।

मालोपमादिः सशयि न ज्यायान् विस्तरा मुधा ॥

It has to be noted however that the *Agnipurāṇa* gives a classification of the *upamās* analogous to that of Dandin [viz — धर्म, वस्तु, परस्पर, त्रिपरीत, नियम, अनियम, समुच्चय, व्यतिरेक, बहु, माला, विक्रिया, अद्भुत मोह, सशय, निश्चय, वाक्यार्थ, गमन (रक्षणा ?), प्रशमा, निन्दा, कल्पिता, सदृशा, and अमदृशि], besides giving another classification into 18 sub-varieties similar to those of *Mammata* (344 7 9)—

समासेनासमासेन सा द्विधा प्रतियोगिनि ॥

विप्रहादभिधानस्य सममासान्यद्योत्तरा ।

उपमा द्योतपदमेनोपमेयपदेन च ॥

तान्या च विप्रहात् त्रेधा ससमासान्तिमा त्रिधा ।

विशियमाणा उपमा भवन्त्यष्टादश स्फुटान् ॥

The varieties called *निन्दा* and *प्रशंसा* are even mentioned and illustrated by *Bharata* himself (xvi 48 ff), though neither *Bharata* nor the *Agnipurāṇa* mentions the *अचिन्त्यागोपमा*, the main butt of attack * The author of the *Alamkarasekhara* gives the following ten sub-varieties of *उपमा* (xi 3)—

वाक्यार्थातिशयश्लेषनिन्दामृतविपर्यया ।

सशयो नियम स्व च विक्रियेलुपमा दश ॥

But no other writer whose work is extant divides *उपमा* in the manner adopted by Dandin. Dandin's classification is primitive and, so far as any principle underlies the division, it is just the sense intended by the speaker (अर्थानुरोधेन विभाग)

(viii) We can here advantageously consider some other classifications of *उपमा* that have been advanced. There is one in particular which might be styled grammatical classification (व्याकरणप्रयोगानुरोधेन) which has been adopted by उद्भट (p 16), रुद्र (viii 5 ff) मम्मट and most other later writers. But it seems to be not unknown to the author of the *Agnipurāṇa* (cp 344 8-9) who gives, as just mentioned 18 varieties based on this principle as against *Mammata* s25. These last we will now exhibit in a tabular form—

उपमा, 25 Kinds

पूर्णा, 6 Kinds

उत्सा, 19 Kinds

ध्वनी, 3 Kinds

आर्षी, 3 Kinds

१ वाक्ये २ गमाने ३ तद्धिते

४ वाक्ये ५ समाने ६ तद्धिते

एरुता, 13 Kinds

निवाचस्थगोपमानोत्सा, 1 Kind

द्विउत्सा, 5 Kinds

ध्वन्युत्सा, 5 Kinds उपमानोत्सा, 2 Kinds वाचरुत्सा, 6 Kinds (all आर्षी)

१२ आर्षी वाक्ये १३ आर्षी समाने

वाक्ये

गमाने ११ तद्धिते (आर्षी)

१ ध्वनी ८ आर्षी ९ ध्वनी १० आर्षी

१४ गमाने

१५ ध्वन्यादि १६ आधारस्थानि

१७ वाक्ये १८ कर्मण्युलि १९ कर्तृण्युलि

साधारण्योत्सा, 2 Kinds

धर्मोपमानोत्सा, 2 Kinds

२० ध्वन्या २१ गमानागमा

२२ समाने

२३ वाक्ये

वाचरुगोपमोत्सा, 1 Kind

२४ वाक्ये

Later writers have introduced further subtle complexities in this classification which is in the first place made to contain 7 more varieties, 3 under पूर्णा and 4 under लुप्ता and in the next place there is introduced a further principle of five-fold sub classification इयं चैव-भेदोपमा वस्त्वलंकाररसरूपाणां प्रधानव्यङ्ग्यानां वस्त्वलंकारयोर्वाच्ययोश्चोपस्कारकतया पञ्चधा । इतथान्येपि प्रभेदा कुशाग्रीयधिपणे स्वयमुद्भावनीया । तत्र कचिदनुगाम्येव धर्मः । कचिच्च केवलं निम्बप्रतिविम्बभावमापन्नः । कचिदुभयम् । कचिद्वरनुप्रतिवस्तुभावेन परम्वितं निम्बप्रतिविम्बभावम् । कचिदसन्नप्युपचरितं । कचिच्च केवलशब्दात्मकः । एभिर्भेदैः प्रायुक्तानां सधर्माणां भेदानां यथासम्भवं गुणने बहुतरा भेदा भवन्ति (रसगङ्गाधर, p 172 ff)

(ix) Another principle of division is suggested by Bharata (xvi 43)—

एकस्यैवेन सा कार्या एकस्य बहुभिस्तथा ।

अनेनेषा सथैवेन बहूनां बहुभिस्तथा ॥

For illustrations see अलंकारसौस्तुभ p 141 f The varieties known as मालोपमा and रश्मोपमा are sub varieties under the second division of Bharata Upamā, like Rūpaka, can also be divided as follows —उपमा द्विविधा निरवयवा सारयवा च । निरवयवा द्विधा शुद्धा मालारूपा च । सारयवापि द्विधा समस्तवस्तु विषया एवमेशविर्वर्तिनी च । For details see Bhoja (iv 20 ff)

(x) Our Sanskrit Commentary on p 129 quotes a passage from Chitrāmīmaṃsā illustrating how an example like चन्द्र इव सुगम्, by a slight phrasing, can be turned into a number of other Alamkāras As an Alamkāra Upamā is to be kept distinct from रूपक where the सादृश्य (usually defined as तद्विग्रहत्वे सति तद्वत्तत्त्वस्यो-धर्मसत्त्वः) is निरोधित, and from उल्लेख where, in spite of the occasional presence of words like इव, the matter of the similarity is not लोकाग्रहितं but purely a creation of the poet's imagination Compare—

यदायमुत्मानांशो लोकात् सिद्धिमृच्छति ।

तदोपमेव येनेवशब्दः सादृश्यवाचकः ॥

यदा पुनरयं लोकादगच्छति कविकल्पितः ।

तदोपमेव येनेवशब्दः संभावनापरः ॥

(xi) The fourfold requirement of an उपमा, viz उपमेय, उपमान, साधारणधर्म, and वाचकशब्द is not always present to Dandin's mind As Viśveśvara observes (p 19) दण्डिनस्तु सादृश्यस्य प्रतीयमानतामात्राभिप्रायेणोपमाव्यवहारः । He has in fact

given many a variety where no वाचकपद is given and where the सादृश्य is only सादृश्यार्थालोचनया गम्यम् ; op. ii. 25, 26, 27 etc. Dandin's whole conception of उपमा and his attempted classification of it is very crude and uncritical. Nor is there any attempt to present a systematic grouping of the varieties given.

Notes to II. 15—(i) This and the next variety have been thus defined in the Agnipurāṇa (344. 10)—

यत्र साधारणो धर्मः कथ्यते गम्यतेयवा ।

ते धर्मवस्तुप्राधान्याद्धर्मवस्तुपने उभे ॥

The point of distinction between the two seems to be the fact that while in the first the उपमान is summoned up merely to bring out the nature of the उपमेयगतधर्म, in the second the उपमान as a whole is compared with the उपमेय as a whole, the two being regarded as entirely alike.

(ii) The intended साधारणधर्म can be expressed in various ways : by a simple word as in ii. 15 (आताम्रम्), by श्लिष्ट epithets which are शब्दपरिवृत्तिसह as in ii. 28 (see Com.), or by श्लिष्ट epithets which are शब्दपरिवृत्त्यसह as in ii. 29 (सालकानन). Again the साधारणधर्म may be made the theme of a solitary sentence as in करतलम् अम्भोरुहमिव आताम्रम् or of compound or coordinate sentences as in यथा करतलम् आताम्रं तथा अम्भोरुहमाताम्रम् or करतलम् आताम्रम् अस्ति अम्भोरुहं च आताम्रम् अस्ति । In the latter case we sometimes have what is called the वस्तुप्रतिवस्तुभाव (एकस्यैव धर्मस्य पृथक्छन्दाभ्यामुपादानम्) as in करतलमाताम्रं रक्तिमोद्भासितं चाम्भोरुहम् or the विम्बप्रतिविम्बभाव (वस्तुतो भिन्नयोर्धर्मयोः परस्परसादृश्यादभिन्नयोः पृथगुपादानम्) as in—अम्भोरुहं भ्रमद्भङ्गं लोलनेत्रं मुखं तव where नेत्र and भृङ्ग are related to each other as विम्ब and प्रतिविम्ब although the लोलत्व of the one and the भ्रमण of the other being practically one have between them the वस्तुप्रतिवस्तु relation Jagannātha would call this वस्तुप्रतिवस्तुभावकर्मितविम्बप्रतिविम्बभाव

Notes to II. 16—(i) The first line gives two separate examples of वस्तुप्रा. If we were to read the line—राजीव इव

ते वक्त्रे (Loc case) नेने मधुकरादिव it would be the second kind of वाक्यर्थोपमा illustrated in 11 45

Notes to II 17—(1) This is recognised as distinct Alamkāra by रघु, शय्य, मम्मट, विश्वनाथ, जगन्नाथ and most other modern writers. The Sahityadarpana defines it as (x 87)—

प्रसिद्धस्योपमानस्योपमेयत्वप्रकल्पनम् ।

निष्फलत्वाभिधानं वा प्रतीपमिति कथ्यते ॥

Dandin's enumeration of it as a variety of उपमा has been thus criticised by Jayaratha, in his Alamkāra-sarvasva-Vimarsinī (p 165)—उपमाप्रकारत्वं चानयोर्न वाच्यम् । उपमानस्याक्षेपादुपमेयकल्पनाच्च । न हि तत्र तदस्तीति सत्तोऽनयो (प्रतीपप्रकारस्यो) सुप्रत्यय एव भेदः । This in effect means that the प्रतीप has a वैधित्य which does not necessarily go to the formation of the real essence of an उपमा. But as Dandin began by making his definition of उपमा rather very wide, he had no option but to regard the प्रतीप as a sub-variety of उपमा. It is so recognised by Bhoja (iv. 23) and by the Agnipurāṇa (344 12) where it is called विपरीतोपमा

(ii) This विपरीतोपमा is to be distinguished from निन्दोपमा (11 30) and प्रतिपेक्षोपमा (11 34) from the circumstance that the degradation of the प्रमिदोपमान is only implied in विपरीतोपमा but is explicitly brought out in the other two varieties, stating points of inferiority in the उपमेय

Notes to II 18—(1) A good example of this variety would be

हाग प्रसूनमिव हास इव प्रसून

पाणि प्रवाल इव पाणिरिव प्रवाल ।

रेशो द्विरेफ इव केश इव द्विरेफ

ना भाति वीरदिव मेव विभानि वीरद्वि ॥

It is recognised by the Agnipurāṇa and thus defined (344 11)—तुल्यमेवापमीयेते यत्रान्योन्येन धर्मिणो । परस्परुपमा सा स्यात् । In the examples of this variety given above the common quality is not stated, but it has got to be the same, being conveyed by the same word or by synonymous expressions. Hence the example—

मरिचा विभरति विधुरमि मरिचरति तथा दिनन्ति यामिन्य ।

यामिनयन्ति दिनानि च सुखदुःखवशाद्विद्वे मनसि ॥

cannot constitute an अन्योन्योपमा, as the साधारणधर्म is सविता विधवति is शीतलत्व and that in विधुरपि भवितरति the दाहकत्व

(ii) This variety is raised to the dignity of a distinct figure called उपमेयोपमा by later Ālamkarikas. It has been defined by उद्भट as (p 67) —

अन्योन्यमेव यत्र स्यादुपमानोपमेयता ।

उपमेयोपमामाहुस्ता पक्षान्तरहानिनाम् ॥

Regarding the qualification पक्षान्तरहानिनाम् in the above definition प्रतीहारन्दुरात्र observes — नात्र उपमानोपमेयभावे तात्पर्यं किंतु एतदेव द्वयमेवविधं विद्यते न त्वन्यदेतयोः सम्भवंस्त्वन्तरं विद्यते इति । अतश्च एतत्पक्षद्विगव्यव्यतिरिक्तस्य पक्षान्तरस्यात्र हानेर्विवक्षितत्वात् परस्परमुपमानोपमेयभावो न दुष्यति । It is doubtful however whether Dandin is here thinking of the तृतीयसदृशव्यवच्छेद as much as of the heightening of their mutual excellence — अन्योन्योत्कर्षशक्तिः । This implies that both the उपमेय and the उपमान must be प्रवृत्त, as nobody would spend any effort in showing forth to advantage the charm of what is not the theme on hand. Compare the examples given by हेमचन्द्र and अप्पयदीक्षित as quoted in our Sanskrit Commentary. Bhoja (iv 23) calls this उपमेयोपमा

(iii) In नियमोपमा (ii 19) the तृतीयसदृशव्यवच्छेद is expressly made. Here it is implied only. The implication is to be explained as follows — चन्द्र इव मुखमिति सुरे चन्द्रसाम्ये वर्णिते चन्द्रेऽपि मुखमादृश्यमर्थतः सिध्यति साधारणधर्मस्योभयानुरामित्वान् । तत्र चन्द्रे मुखसाम्ये शब्दतो वर्ण्यमाने मुखचन्द्रयोः परस्परमेव साम्यं न हन्येनेति सदृशान्तरव्यवच्छेदः फलवि (अलङ्कारकोशेन p 176)

(iv) Bhamaha recognises उपमेयोपमा as a distinct figure and it is worth observing that Dandin does not feel the necessity of criticising the recognition of the उपमेयोपमा as a distinct figure as he has done for instance in the case of अनन्वय मसद्रेह उपमारूपक and उत्प्रेक्षावयव (ii 358-359) all of which are figures admitted by Bhamaha. Nor does Bhamaha for his part offer any justification for regarding उपमेयोपमा as a distinct figure. As for as this circumstance goes therefore we cannot establish any conclusion either way regarding the chronological relation between दण्डिन् and भाट्ट

Notes to II. 19-20—(i) In अनियमोपमा the नृतीयसदृशव्यवच्छेद is made highly probable but is not विरक्षित In नियमोपमा it is openly asserted In अन्योन्योपमा, as we saw it was left to be inferred Both these varieties are recognised by the Agnipurāṇa The अलङ्कारशेखर defines नियमोपमा as—यत्र इतरव्यावृत्त्या साम्यलाभः ।

Notes to II. 21—(i) In धर्मोपमा there is only a single common quality sought to be expressed, in the present variety a large number of these are mentioned, in अतिशयोपमा, the next variety, their number is so overwhelming that the poet contents himself by stating just the one solitary aspect or quality which is not common Again, in समुच्चयोपमा more than one साधारणधर्म is brought in, in बहुपमा (ii 40) more than one उपमान is adduced The result is that while in the former between the उपमेय and the उपमान a number of distinct common qualities are sought to be conveyed in the latter it is the intensity of the one self same quality that stands out prominently The variety is recognised by the Agnipurāṇa

Notes to II 22—(i) See Note (i) to ii 21 This variety fails to produce the impression of an identity between the उपमेय and the उपमान because the भेद is not entirely तिरोहित, as happens in a रूपक (see ii 66, below) At the same time it must be remembered that the solitary भेद between the उपमेय and the उपमान which is put forward is not meant to suggest the superiority or the inferiority of the one over the other, as is the case, for instance, in निन्दोपमा, प्रतिशेयोपमा, and the Alankāra called व्यतिरेक (ii 180)

(ii) This variety is not recognised by the Agnipurāṇa, unless we choose to identify it with what the Purāṇa styles व्यतिरेकोपमा which is thus defined (345 13)—

बहोर्धर्मस्य साम्येऽपि वैलक्षण्यं विरक्षितम् ।

यदुच्यतेतिरिक्तत्वं व्यतिरेकोपमा तु सा ॥

The Agnipurāṇa be it noted in passing, does not recognise व्यतिरेक as a distinct figure of speech, whereas

Dandin who does it can only be supposed to have distinguished between अतिशयोपमा and व्यतिरेक in the manner above indicated. A good example of this variety is given by the अलंकारशेखर (p 30)—

कल्पद्रुमो न जानाति न ददाति वृहस्पति ।

अयं च जगतीनामिर्चयति च ददाति च ॥

Notes to II 23—Dandin seems to have been alone in recognising उपप्रेक्षितोपमा as a sub variety of Upama. We have already indicated in a general way (cp Note (x) to II 14) the distinction between उपमा and उपप्रेक्षा. Utprekshā may be said to be more particularly concerned with that human faculty which Shakespeare tells us bodies forth the forms of things unknown and gives to airy nothing a local habitation and a name. In a regular Utpreksha it is the actual साम्य between the उपमेय and the उपमान—or some aspect connected with it—that is poetically conceived. In the variety before us there is an उपप्रेक्षण but it has nothing to do with the साम्य between मुख and पद्म which is the immediate subject of assertion. The उपप्रेक्षण comes in only secondarily the poetic fact of the stanza could have been expressed without bringing in the 'bragging of the Moon' for instance—अस्या मुखधरी न केव गमिन्दावव आपतु पद्मोपि सा अस्यैव । The introduction of the bragging Moon lends an added surprise element which is not disagreeable. Hence this is not a regular उपप्रेक्षा but merely an उपप्रेक्षितोपमा. The Com ध्रुवानुपालिनी however explains—यस्य कस्यचिदन्य यावस्थिताया इतरेन्यथाकथनमुपे स । अत्रापि मुखश्रियं चन्द्रे निरस्य पद्मेपि तदुपेक्षास्थनात् उपप्रेक्षितोपमिति ।

Notes to II 24—(i) उध्मु as the more difficult reading and also the one intrinsically more poetic seems to be the genuine reading which got ousted by the more familiar word दुध्मु.

(ii) This variety has been admitted by the Agni purāṇa and is thus defined (344 16)—

त्रैलोक्यासमवि विमयारोप्य प्रतियोगिनि ।

कविनापमीयते या प्रथते सान्द्रतोपमा ॥

To assert that the प्रतियोगिन् (= उपमान) resembles or can resemble the अनुयोगिन् only under conditions impossible of fulfilment is in effect to say that the उपमेय is without a peer As the conditions are अद्भुत or त्रैलोक्यासम्भवि the variety is called अद्भुतोपमा, the अद्भुतता consisting not in the component elements (उद्भूतधृक्कृतित्व, विधान्तलोचनत्वं etc.) taken by themselves, but in the peculiar combination of them that is demanded अद्भुतोपमाया सिद्धस्य धर्मिणा धर्म्यन्तरा-वयवेयोग अद्भुत as Ca remarks 'The Alamkarasekhara calls this same variety अभूतोपमा (defined, p 30, as—यत्र ससृष्टज्ञानेन रासर्गमारोप्य साम्यप्रसङ्गन सा), a name which Dandin has reserved for another distinct variety (see ii 38, below)

(ii) Adbhutopamā is to be distinguished from Abhutopamā and from Asambhavitopamā, and the distinction is rather subtle In अभूतोपमा the presumptive उपमान is not a विशेषणविशिष्टवस्तु wherein the विशेषण cannot coexist with the विशेष्य but rather a single simple वस्तु which is nowhere to be met with in nature, as for instance the concentrated essence of the charms of all lotuses, cp उपमानस्य वस्तुन उपमेयेणभाव्यमानस्य वधनादभूतत्वेनाभूतोपमामिति (श्रु पा, p 36) In असम्भावितोपमा it is not the धर्म of a new धर्मिन् which is ascribed to the प्रस्तुतधर्मिन् and which is inconsistent with it (as happens in the अद्भुतोपमा¹), but the प्रस्तुतधर्मिन् is itself said to have a quality which it can never have Or, looking at it from another point of view, for effecting the comparison between the उपमेय and the उपमान in an अभूतोपमा a non-existent उपमान is postulated and in an अद्भुतोपमा an existing and well-known उपमान is associated with impossible विशेषण brought over from another धर्मिन् The ultimate result is that the उपमेय remains without peer Such is not the case in an असम्भावितोपमा where the point of comparison is just the fact of the incompatibility of the धर्मस that the धर्मिन् (the उपमान) is expected to possess and the comparison does become possible in that respect

(iii) The वग्नितापमा as recognised by भग्न and the Agni-purāṇa (which merely quotes भरत) comes most near to अद्भुतोपमा Bharata thus illustrates it (xiv 51)—

क्षरन्तो दानसलिल लीलामन्धरगामिन ।

मनङ्गना विराजते जङ्गमा इव पर्वता ॥

Here जङ्गमताविशिष्टपर्वतः or moving mountains is an अद्भुत phenomenon. What भोज calls उत्पादोपमा is no other than this अद्भुतोपमा. Bhoja's illustration is the verse उभौ यदि व्योम्नि etc., regarding which he remarks (p 352)—अनोपमा नार्थमुत्पादोपमेयेन प्रतीयमानमभिधीयमानं च सादृश्यमभिहितमिति सेयमुत्पादोपमा । Hemachandra (p 247) unsuccessfully attempts to make a sort of a distinction between उत्पादोपमा and कल्पितोपमा, but the most clear presentation of that view is to be seen in Rudraṭa viii 13-16. Mammata regards Dandin's अद्भुतोपमा as a subvariety of अतिशयोक्ति.

Notes to II 25—(i) Mohopama springs from the close similarity between the उपमेय and the उपमान, so close that a rational being would go to the length of actually mistaking the one for the other. This variety is accordingly not only a step in advance of अतिशयोपमा (where the element of difference was consciously realised) but in advance of रूपरु where the भेद is completely submerged though it is there at the back of one's consciousness so that an actual blunder cannot arise.

(ii) In सशयोपमा (ii 26) the person is struck by the close similarity but is still doubting. If he perceives the उपमान as उपमान the result would be निययोपमा (ii 27) but if he perceives the उपमान as उपमेय, the result would be मोहोपमा. Again if after a temporary but actual error the person corrects himself and perceives the thing as it is, the result would be तत्त्वज्ञानोपमा (ii 36). As between निययोपमा and तत्त्वज्ञानोपमा it is to be noticed that while in both the ultimate perception is a real perception, in the former it is preceded by a moment of doubt or hesitation in the latter by one of actual blunder.

(iii) All the four varieties of उपमा just considered must be based upon सादृश्य. If the doubting or the blundering is the result of normal causes mentioned in—

कामशोकमयोन्मादचौरत्वप्राशुपद्रुता ।

अभूतानपि पश्यन्ति पुरतोऽवस्थितानिव ॥

the result cannot be an अलङ्कार. It goes without saying also that the सदृश्य ought to be कविप्रतिभानिर्मित

(iv) The मोहोपमा of Dandin has given rise to two independent Alam' ras of later writers भ्रान्तिमान् and उल्लेख Ullekha. It is to be said to be a मालाभ्रान्ति and is thus defined by ॥ २७० ॥—एकस्य वस्तुनो निमित्तवशाद्यदनेन ग्रहीतृभिरनेकप्रकारकं ग्रहणं तदुल्लेखः । The common property between the उपमेय and the उपमान which has been the source of the error is not stated in the example, but it can be stated also, compare—

नीलोत्पलमिति भ्रान्त्या विनासितविलोचनम् ।

अनुधावति मुग्धाक्षि पश्य मुग्धो मधुव्रत ॥

And this circumstance makes it possible for us to include under मोहोपमा the figures of speech called नीलित, सामान्य, and तद्गुण, for definitions of which and for their mutual distinctions see particularly साहित्यदर्पण x 89-90

Notes to II. 26-27—(i) This and the next variety of उपमा have given rise to an independent Alamkara called मशय, सदेह or ससदेह with its sub-varieties of शुद्ध, निश्चयगर्भ, and निश्चयान्त. Suddha is an ordinary सशयोपमा a good example of which is furnished by Rudrata (viii 60)—

किमिदं लीनालिपुलं रङ्गलं किं वा मुखं मुनीलसूत्रम् ।

इति मशये लोखल्लवयि युततु सरोरतीर्णायाम् ॥

while निश्चयान्त is निर्णयोपमा. Of निश्चयगर्भ the stock example is—

अयं मार्तण्डः किं स खलु सुरो मय्यभिरित

कृशानु किं साक्षात् प्रसरति दिशो नैव नियतम् ।

कृतान्तं किं साक्षात् महिषवहनोत्सापिति चिरात्

ममालोक्याजो ह्यविदधति विकल्पान् प्रतिभया ॥

Visvanātha's निश्चयान्तर (x 39) illustrated in—

वदामिदं न सरोजं नयने मेन्दोवरे एते ।

इह लपि मे मृगशृङ्गो अस्मिन् मुखे किं परिभ्रमसि ॥

is slightly different from निर्णयोपमा or निश्चयान्तसमदेह. As Visvanātha himself remarks—न ह्ययं निश्चयान्तः सदेहः । तत्र मशयनिश्चयगोपेकाश्रयत्वेनानुस्थानात् । अत्र तु भ्रमरादेः मशयः नायकादनिश्चयः ।

(ii) From ii. 358 below it seems clear that some predecessors of Bhāmaha did regard मशय as an inde

pendent figure Now Bhamaha thus defines and illustrates the figure (iii 42 43)—

उपमानेन तत्त्वं च भेद च वदत पुन ।
ससदेह वच स्तुत्ये ससदेह विदुर्यथा ॥
विमय शरी न रा दिवा विराजते
कुमुमायुधो न धनुरस्य कोमुमम् ।
इति विस्मयाद्विमृशतोऽपि मे मति
स्त्वयि वीक्षिते न लभतेऽर्थनिश्चयम् ॥

But we do not have merely in that fact any certain indication that Dandin could have meant no other writer but Bhamaha

Notes to II. 28-29—(i) These two varieties differ from धर्मोपमा (ii 15) only in the added circumstance that the तुल्यधर्म is here expressed by paronomastic words, the श्लेष being आर्य in the former and शब्द in the latter (श्लेषे खलु अर्थवशेन साम्यम् अत्र शब्दवशेन) The two varieties can therefore both of them in a sense be called श्लेषोपमा as has been done by the author of the अट्टकशेखर who gives the joint example (p 30)—

तमालपत्राभरणा राजते विलसद्भूया ।
बालेजोयानमालेय सालमाननशीभिनी ॥

(ii) The variants सख्योपमा and सदानोपमा for समानोपमा are worth noting. The first is an attempt to bring the first word of the definition into the सङ्गा while the second (which has the high authority of J and N and which therefore we might have adopted) implies that the उपमेय and the उपमान are in this variety tied together (like miscellaneous cattle in a cowpen) to one and the same rope in the form of similarly-sounding words and resemble each other only in that accidental circumstance

Notes to II 30-31—(i) A normal उपमान contains the common quality in a more pronounced degree than a normal उपमेय and this is the reason why in a विपर्ययापमा (ii 17) the mere reversal of that relation implied the lowering of the उपमान in respect of that common quality. The

fight for superiority between the उपमान and the उपमेय about pre-eminence in this quality is represented as still undecided in विरोधोपमा (11 33). In निन्दोपमा the claim of the उपमान is allowed in regard to the common quality, but certain *extraneous* facts are adduced (e. g. यदुरजस्व, क्षयशालित्व, etc.) which should lower it and consequently the उपमेय also in our estimation. In प्रतिपेधोपमा (11 34) the उपमान is represented as fighting a forlorn fight for regaining its normal pre-eminence in respect of the common quality. All these varieties therefore can be regarded as उपमा varieties, because underlying them all is the presupposition that the उपमान and the उपमेय have a certain specific quality in common, and the question at issue merely is, who has the quality to a greater or less degree. The figure-of speech called व्यतिरेक (11 180) has also to be distinguished from these उपमा varieties, in regard to which see our Notes to 11 180.

(11) As observed before, भरत and the author of the Agnipurana mention these two varieties of उपमा, and their recognition is criticised by Bhamaha (see Note (vii) to 11 14, above). The illustrations for them given by Bharata are (xvi 49-50)—

प्रशंसाया यथा—

दृष्ट्वा तु ता विशालाक्षीं तुतोप मनुवाधिप ।

मुनिमि साधिता कृच्छात् सिद्धिं मूर्तिमतीमिव ॥

निन्दा यथा—

मा त सर्वगुणैर्हीन सस्वने कर्णशच्छविम् ।

वानर नरिन [? वने कण्ठकिन] वल्ली दवदग्धमिव द्रुमम् ।

From these it would seem that Vamana is probably right when he says (iv. 27, वृत्ति)—स्तुतो निन्दायां तत्त्वान्वयानि चास्या प्रयोगः । What is intended by this three fold division is therefore उपमानमात्रस्य विषयप्रदर्शनम् as the कामधेनु observes. Dandin however seems to have taken a different view of the case. Whether he was the first to do so is however difficult to decide. The निन्दोपमा as defined and illustrated in the Alamkārasekhara comes near to the प्रतिपेधोपमा (11 34), for there the definition

18—यत्रोपमानस्य निन्दया प्रतिक्षेप सा निन्दोपमा, and the illustration—

नागेन्द्रहस्तास्त्वचि कर्कशत्वादेकान्तशैत्यात् वदलं विशेषा ।
लघ्वापि लोके परिणाहि ह्य जातास्तदूर्वोपमानमहा ॥

Notes to II 32—See note (vii) to II 14 above Because no other Alamkara writer known to us (except Vamana) mentions आचिर्यासोपमा and because Bhamaha criticises the recognition of this variety, it would be perhaps unfair to conclude that Bhamaha must have meant Dandin alone, seeing that a vast amount of literature known to Bhamaha and even mentioned by him by name is no longer available to us

Notes to II 33-34—See Note (i) to II 30 above The variety called प्रतिषेधोपमा it must be admitted comes nearest to the व्यतिरेक; we can possibly distinguish them from each other by supposing that in प्रतिषेधोपमा the point at issue is the degree of काति or आह्लादत्व (the common quality) of the चन्द्रकलङ्कित्वविशिष्ट इन्दु and the मुख Both possess it and the moon is declared to be not a match to the face as far as the possession of this quality goes In व्यतिरेक some quality or qualities are stated wherein the उपमान and the उपमेय are declared to be equal to one another, but at the same time another distinct quality possessed by the उपमेय and denied to the उपमान is adduced which serves to establish the superiority of the उपमेय over the उपमान considered as a whole

Notes to II 35-36—The name चट्टपमा has nothing very distinctive or appropriate about it —For the distinction between निर्णयोपमा and तत्त्वाप्यनोपमा see Note (i) to II 25

Notes to II 37—Dandin uses both कक्षा (I 53 95) and कक्षा in the sense of area region, boundary line, province equality similarity, etc The reading कान्तिम् (which our Sanskrit Commentary explains) seems to be merely an

easier substitute for कक्ष्याम्. The word कक्ष्या is Vedic, regarding which see Nirukta ii. 2.

(ii) As Dandin himself tells us (ii. 358), this variety was regarded by others as constituting a distinct alamkāra called अनन्वय. Bhāmaha thus defines and illustrates it (iii 44-45)—

यत्र तेनैव तस्य स्यादुपमानोपमेयता ।
असादृश्यविशेषात्स्तमित्याहुरनन्वयम् ॥
ताम्बूलरागवलयं स्फुरद्दशनदीधिति ।
इन्दीवराभनयनं तवेव वदनं तत्र ॥

The stock example of this alamkāra is the one given by Vāmana (iv. 3. 14.)—

गगनं गगनाकारं सागरः सागरोपमः ।
रामराक्षसयोर्युद्धं रामराक्षणयोरिव ॥

(iii) As अन्योन्योपमा results in तृतीयसदृशव्यवच्छेद so असाधारणोपमा results in द्वितीयसदृशव्यवच्छेद. In the अन्योन्यापमा example in ii 18 आनन is both उपमान and उपमेय, but in different sentences ; whereas in असाधारणोपमा in one and the same sentence the face becomes both उपमान and उपमेय. It must be distinctly understood, however, that if yesterday's face is compared with to-day's face of the same lady that becomes an ordinary उपमा pure and simple. In other words, between मुरा the उपमेय and मुरा the उपमान in the example under discussion there must be only कल्पितभेद and not देशकालदेशविशेषादिदृष्टभेद. In the same way the verse—

एतावति प्रपन्ने सुन्दरम्हिलासहस्रभस्तेपि ।
अनुहरति शुभ्रं तस्या वामार्थं दक्षिणार्थस्य ॥

does not contain an असाधारणोपमा, but is merely a वस्तूपमा. Nor again does the verse given by Dandin later (ii. 276)—

अग या मम गोविन्द ज्ञाता तस्यि गृहागते ।
कारलेषा भवेत् प्रीतिर्यवैराग्यमनात् पुनः ॥

regarding which अप्पय्यमिश्र observes (चि० मी० p 42)—
अत्र गृहागते श्रीकृष्णं प्रति विदुःसाक्ष्ये द्रव्यं स्वरागमनप्रभरा प्रीतिर्वैराग्यलब्धवद्दिनेन पुनरपि स्वरागमनेनेन भवेत् नान्येभ्युक्तिभद्रया स्वरागमनप्रभरप्रीतिः नैव गच्छती न स्थिरप्रभवेति व्यङ्ग्ये -- constitute an example of this variety.

(iv) In असाधारणोपमा although the face is declared to be without a peer the form of the assertion is conceived outwardly in the manner of an उपमा Where however even this outward form is not preserved that is recognised by जगन्नाथ as a distinct figure called असम As he says (p 210 f) — सर्वथैवोपमानिषेधोऽसमाद्योलङ्कार । यथा—

भुवनत्रितयेपि मानवे परिपूर्णं विबुधैश्च दानवे ।

न भविष्यति नास्ति नाभवत्तु यस्ते भवन्ते तुलापदम् ॥

अत्र सर्वथैवोपमाननिषेधेन सादृश्यस्याप्रतिष्ठानाद्योपमागर्धोऽपि । This however is over-subtlety for which Jagannatha has been taken to task by the author of the Alamkara-kaustubha (p 174)

Notes to II. 38-39—Sec Note (ii) to II 24 above In regard to the illustration given for असमावितोपमा it has been well observed (aneant the ruling that उपमान must be लोकप्रसिद्ध while चन्दनप्रभवविष is not लोकप्रसिद्ध)—अत्र चन्द्रप्रभवविषादेर्वा गुणमाया अतिरक्षितत्वात् त्रितु यथा चन्द्रविम्बाद्विषमगभावित तथा त्वन्मुखान् पुरया वागू इत्युपमास्तीकारात् । एव च असमावितोपमा इत्यस्य अगभावितोपमा नक्त्य नाथ त्रितु असमावितत्व तदुपमाया साधारणधर्म इत्येव ।

Notes to II 40—(1) Compare Note (1) to II 21 above Bharata already tells us (xvi 43)—

एतस्यैकेन सा सार्था एकस्य बहुभिन्नया ।

अनेकेषां तथैकेन बहूनां बहुभिन्नया ॥

And his examples in order are—तुल्य ते शशिना वक्त्रम्, शमा-
ङ्कवत् प्रसासन्ते ज्योतीषि स्थेनर्हणभासानां तुल्याश्च and घना दूर गता ।
Here of course, in its most primitive form, the distinction is made to depend upon whether the उपमान or the उपमेय or both are in the singular or the plural gender.
Now सालोपमा (II 42) is एकस्य बहुभि उपमा and in Dandin's statement the distinction between बहुपमा and सालोपमा is this In बहुपमा a number of उपमानs are adduced in the hope that in their cumulative effect at least they would approximately convey the extent of the common quality possessed by the उपमेय, which they are unable to do singly. In सालोपमा on the other hand any one of the several उपमानs is conceived as being adequate by

itself to bring out the common quality, and the wealth of illustration serves merely to show off the poet's प्रतिभा

Notes to II 41—(1) The Alamkarasekhara thus defines and illustrates this variety (p 31)—यन्नोपमेयमुपमानविकारतयो-
च्यते सा विक्रियोपमा यथा—

हरिणावध तनयनादध पद्माद् पद्मपद्माच्च ।

आह्वय कान्तिसार विविरस्तनन् मुञ्चुवो इक्षिम् ॥

Notes to II. 42— See Note (1) to ii 40 above The illustration in the text is based upon identical साधारणधर्म, but this is not essential With भिन्नसाधारणधर्म a good example of मालोपमा is the familiar stanza—

मातेव रक्षति पित्रेव हिते नियुह्यते

फान्तेव चाभिरमयत्यपनीय वेदम् ।

सीते च दिष्टु वितनोति तनोति कीर्तिं

किं किं न माधयति कल्पलतेव विद्या ॥

The अलङ्कारकौस्तुभ gives also the following example—

अलक्षितगतागते कुलवधूकगभैरिव

क्षणानुनयशीतले प्रणयवेत्तिकोपेरिव ।

मुह्यन्मनसोऽतर्पयन्महामुरोऽपेरिव

त्वदीयतुरगोत्तमेधैरीणचक्रमारम्भते ॥

Apparently it is a series based upon भिन्नसाधारणधर्म which alone is recognised as मालोपमा by the author of the Agnipurana Compare (344 14-15)—

यन्नोपमा स्थाद्वहुभि सन्धे सा चद्रूपमा ।

धर्मा प्रत्युपमान वेदन्या मालोपमेव सा ॥

(11) Dandin does not recognise what is known as रश्मोपमा defined by the Agnipurana (344 20) as—

उपमय गदन्यग्न तदन्यम्योपमा मता ।

यद्युत्तरेतरं यानि तदासा गमना (? रजना) यदा ॥

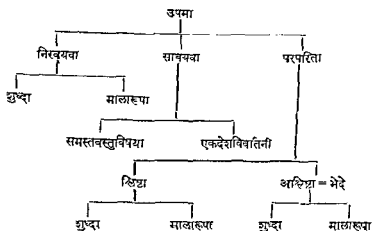
and thus illustrated by छट्ट (vi) 28)—

नेम द्वय विमल मलिल मणिरमिवानन्दसारि शशिनिम्बम् ।

शशिविम्बमिव लघ्वर्षु मदीयवदन शरत् कुक्षे ॥

For other varieties see रत्नमहाधर pp 181ff and अलङ्कार-
कौस्तुभ pp 146 ff

Notes to II. 43-45—(1) By वाक्य Dandin seems to have meant a complete utterance of a thought setting forth all its करक relations in other words a picture with all appropriate details and back-ground. The face, the eyes, and the teeth form one set as against which is placed the lotus, the bees, and the pollen in the first example, and similar corresponding sets are present in the second example. And when in this manner an अवयवसम अवयविन् is compared with another similar अवयविन्—with the trifling subsidiary distinction of the presence or absence of an additional independent वाचक for each अवयव—the result is a वाक्याथापमा. Hence it is that after dividing उपमा as shown below—



the author of the *Alamkāra-kauṣṭubha* cites stanza 11 45 as an example of भेदे परपरिता the comparison between one pair of उपमान and उपमेय leading on to and depending upon the next pair

(11) In the two examples of वाक्याथापमा given by Dandin the समानधर्म between the various pairs of उपमान and उपमेय in each is clearly felt although not actually expressed But it is not absolutely necessary that there should be this सादृश्यापेक्षता everywhere. The अन्तर-दोषर cites the following where there is प्रत्येक सादृश्यापेक्षा—

कामिनीनयनरञ्जलपद्मावुचिती मरुतमतराह ।

कामिमानमयनान्तरेचारी कन्दमुपनतिमानक्यादा ॥

(iii) It is perhaps necessary to draw attention to the fact that वाक्योपमा is different from वाक्यार्थोपमा. We have just seen what वाक्यार्थोपमा is. The nature of वाक्योपमा becomes evident from the circumstance that it is distinguished from what is called समासोपमा and प्रत्ययोपमा (following Rudraṭa) or from वृत्त्युपमा (following Hemachandra) वृत्ति being समासतद्धितनामधातुभेदेन त्रिविधा. The stock example of वाक्यार्थोपमा given by Vamana is—

पाण्डुर्योयमसार्पितलम्बहार
 कृपाद्भारागो हरिचन्दनेन ।
 आभाति बालातपरक्तसानु
 सनिर्झरोद्गारश्चादिराज ॥

Notes to II. 46-47—Although in this variety the साम्य is always implied and never actually expressed there being no उपमावाचकशब्द present, Dandin is perhaps justified, in view of his own general conception of उपमा, in not regarding प्रतिवस्तूपमा as a distinct Alamkāra. It is not recognised as such by भोज, भामह, and रुद्र. The further subsidiary difference as to the manner of implying the साम्य (by वस्तुप्रतिवस्तुभाव or by विम्वप्रतिविम्वभाव, regarding which see Note (ii) to II. 15 above) upon which the distinction between प्रतिवस्तूपमा and दृष्टान्त turns is also not of consequence enough to give rise to a new alamkāra, and Jagannatha practically concedes this (pp 337 8)—अस्य चालङ्कारस्य प्रतिवस्तूपमाभेदकमेतदेव यत् तस्या धर्मा न प्रतिनिश्चित किन्तु शुद्धसामान्यामनेव स्थित इह तु प्रतिविम्बितः । . । एकस्यैवालङ्कारस्य द्वौ भेदौ प्रतिवस्तूपमा दृष्टान्तश्च । यवानयो किंचिद्वैलक्षण्यत् तत् प्रभेदताया एव साधकम् चालङ्कारताया इति सुवचम् । Hence Dandin's प्रतिवस्तूपमा as an उपमा variety may be said to stand in the place of both प्रतिवस्तूपमा and दृष्टान्त of later आलङ्कारिकs

(ii) The following quotation from जयरथ's Alamkāra-sarvasvavimarsinī (p 29) is illuminating as to the distinction between वस्तुप्रतिवस्तुभाव, where the things are really one but two only in the phrasing, and विम्वप्रतिविम्वभाव where the two things are really distinct but have to be temporarily identified—लोको हि दर्पणादौ विम्वत् प्रतिविम्वस्य भेदेऽपि मदीयमवात्र वदनं सकातमित्यभेदेनाभिमन्यते । अन्यथा हि प्रति-

विम्बदर्शने वृशोह स्थूलोहमित्याद्यभिमानो बोदीयात् भूषणविन्यासादौ नायिका नाश्रियेरन् ।

(iii) Some remarks of the धृतानुपालिनी on this stanza are also worth quoting—प्रतिवस्तूपमा । प्रतिशब्द सदृशार्थवाची तेन सदृशस्तूपमेत्यर्थः । ननु इवादिरोहितसदृशोपन्यास अर्थान्तरो नाम भवति । तथाहि—

ज्ञेय सार्थान्तरन्यासो वस्तु प्रस्तुत्य किञ्चन ।

तत्साधनसमर्थस्य न्यासो योन्यस्य वस्तुन ॥

इति वक्ष्यति (ii 169) । अत्रापि-वस्तु विचिदुपयस्य सदन (v 1) तत्सधर्मण इत्युक्तम् । तस्मादयमर्थान्तरन्यास एव कथमुपमेत्याह—साम्यप्रतीतिरस्तीति । सदृशप्रतिमान विद्यते इत्युपमेत्युच्यते । एतदुक्तं भवति । इवाद्यभावे समानताप्रतीति उपमा नवा देना (?) तद्द्योतनाय प्रयुक्ते । अर्थान्तरस्त्वलंकार असदृशम्योपन्यासेन वस्त्वन्तरसाधनमिति तत्साधनसमर्थस्येतिवचनात् न तत्सधर्मण इति । In other words—अर्थान्तरन्यासे समर्थसमर्थरूपावो विवक्षितं अत्र पुनरुक्तानोपमेयभावः ।

(iv) In order to give adequate account of a number of devices other than उपमा and रूपरू for expressing similarity between two things Bhoja has invented a new alamkara called साम्य or सामान्य which he thus defines and divides (iv 34)—

द्वयोयनोक्तिचातुर्यादौपम्यार्थोवगम्यते ।

उपमारूपसाम्यत्वे साम्यमित्यामनन्ति तत् ॥

तदानन्त्येन भेदानामसाध्यं तस्य तूक्तयः ।

दृष्टान्तोक्तिः प्रयोजोक्तिः प्रतिवस्तूक्तिरेव च ॥

तत्रेषां प्रयोगेण दृष्टान्तोक्तिः प्रवक्षते ।

इवादेरप्रयोगेण प्रपञ्चाक्तिः मनोपिण ॥

वस्तु किञ्चिदुपन्यस्य न्यसनात् तत्सधर्मणः ।

साम्यप्रतीतिरस्तीति प्रतिवस्तूक्तिरुच्यते ॥

This alamkara accordingly would do duty for प्रतिवस्तूपमा and दृष्टान्त of the alamkārikas. For the various subdivisions of प्रतिवस्तूक्तिसाम्य and the illustrations followed by Bhoja's illuminating critical remarks see *Sarasvatikanthabharana* itself. *Samya* as an alamkāra is recognised by Rudrata also (viii 10th ff)

Notes to II 48-49—(i) How to distinguish this variety from the figure of speech called नुच्ययोगिता which Dandin defines and illustrates in ii 330-332 is a rather subtle question. Both are attempts at गनीकरण between

two things one of which is distinctly superior (अधि-
 or गुणोक्त), and the common property adduced is some
 क्रिया, which word includes both qualities and actions,
 as is evident from the examples given. The only
 express condition present in the definition of the
 figure तुल्ययोगिता and absent in the definition of the
 sub variety तुल्ययोगोपमा is स्तुतिनिर्दायम्, but it is not quite
 satisfactory to make the distinction turn upon this
 circumstance, for then तुल्ययोगिता would come nearer to
 the varieties निन्दोपमा and प्रशसोपमा (11. 30-31). We can
 probably bring out the distinction by supposing that
 in the उपमा variety the हीन is consciously realised as
 the उपमेय or the प्रकृतवस्तु while in the figure तुल्ययोगिता
 the उपमान-उपमेय relation, even though actually present
 (as in 11. 331), is deliberately set aside the साम्य being
 only गम्य or implied and not शब्दोपात्त as in the other
 case and this agrees with the later definitions of
 तुल्ययोगिता like that of मम्मट (नियतानां सकृदर्थे । नियतानाम् = प्राकर-
 णिकानामेव अप्राकरणिकानामेव वा) Udbhata is even more ex-
 plicit (p. 60)—

उपमानोपमेयोक्तिश्चन्यैः प्रस्तुतेष्वेव ।

साम्याभिधायि प्रस्तावभाग्भिर्वा तुल्ययोगिता ॥

(11) If this statement of the difference between
 तुल्ययोगोपमा and तुल्ययोगिता is correct it follows that Dan-
 din's तुल्ययोगोपमा approaches the figure of speech called
 दीपक as it is defined by मम्मट—सकृदवृत्तिस्तु धर्मस्य प्रकृताप्रकृतात्मनाम्—
 for there the common property exists between things
 consciously realised as उपमेय and उपमान. Compare रुच्यम्
 (p. 71)—प्रस्तुताप्रस्तुतयोर्व्यस्तत्वे तुल्ययोगिता समस्तत्वे दीपकम् । From
 Dandin's view of the case however the distinction
 between दीपक and तुल्ययोगोपमा is clear. In तुल्ययोगोपमा
 there is an attempted समीकरण between अधिक and हीन
 things this is absent in the दीपक of मम्मट. At the same
 time the दीपक requires the साम्य to be expressed only
 once for all, in तुल्ययोगोपमा it may be repeated. Dandin
 is thus looking to the etymology of the name all along
 while there is a tendency in later writers to ignore
 that altogether. It would be noted in passing that
 the दीपक here spoken of is not the दीपक as Dandin de-

finds it (ii 97ff) which is more a शब्दालंकार than an अर्थालंकार See Notes to the figure in question

(iii) We have so far attempted to set forth the distinction that Dandin probably must have made between तुल्ययोगोपमा and तुल्ययोगिता, but writers who do not admit this उपमा variety have defined तुल्ययोगिता in terms that Dandin might have reserved for तुल्ययोगोपमा The definition of Bhamaha is (iii 26)—

न्यूनस्यापि विशिष्टेन गुण्यसाम्यविरक्षया ।

तुल्यकार्यक्रियायोगादितुक्ता तुल्ययोगिता ॥

That of Ruyyaka (p 70)—

औपम्यस्य गम्यत्वे पदार्थगतत्वे न प्रस्तुतानामप्रस्तुताना वा समानधर्मा-
भिसंबन्धे तुल्ययोगिता ।

That of Vamana (iv 3 26)—

विशिष्टेन साम्यार्थमेकरात्रक्रियायोगस्तुल्ययोगिता ।

Bhoja, finally, while giving for तुल्ययोगिता a definition identical with that of Dandin, further adds (iv 55)—

अन्ये सुरनिमित्ते च तु खहेनौ च वस्तुनि ।

स्तुतिनिन्दार्थमेकाहुस्तुल्यत्वे तुल्ययोगिताम् ॥

for which his illustration is—

आहुतस्याभिप्रेतस्य विदुषस्य वनाय च ।

न मया लक्षितस्तस्य स्वयोप्यासारविभ्रम ॥

(iv) The distinction between प्रयोगोपमा (ii 31) and तुल्ययोगोपमा seems to be the circumstance that in the former some extraneous facts not germane to the intended साम्य (e g शम्भुशिरोऽलम्ब्य) are adduced for heightening the value of the उपमान while in तुल्ययोगोपमा the superiority is based upon the degree or intensity of the self same साम्य as measured by marked difference in results achieved, difficulties encountered, etc In other respects the two varieties seem allied We do not think that the fact of the सादृश्य being वाच्य in the one (तौ तुल्यौ) and व्यङ्ग्य in the other would have been adduced by Dandin as the additional distinctive feature

Notes to II. 50—(i) An ordinary उपमा—अम्भोरदमितानाम् परतन्म
can be put in the form of a हेतुपमा in this manner—

करतलमाताम्रत्वेन अम्भोरुहमनुकरोति In समुच्चयोपमा (ii 21) we had a similar presentation of the similarity, only there a number of हेतुs were adduced to bring out the साम्य between the same उपमेय and उपमान, while in the example before us a number of हेतुs are adduced to bring out the साम्य between one and the same उपमेय and a series of उपमानs with which it is to be compared—As in बहूपमा (ii 40) or मालोपमा (ii 42) a series of successive उपमानs are here given but that वैचित्र्य upon which this variety primarily turns is the presentation of the साम्य in the form of a हेतु It is perhaps not essential that the हेतुs (and the उपमानs) in a हेतुपमा be always more than one

Notes to II 51-56—(i) Like गुणs the दोषs have been most elaborately treated by Indian Ālamkarikas They have been named and classified according as they belong to syllables, words, sentences sense, sentiments, and alamkāras A detailed treatment of these is given in the Sahityadarpana vii, or Kāvyaaprakāśa vii Dandin affords a treatment of them in this place and later in iii 125-185 In regard to the Upamādoshas our Sanskrit Commentary supplies the needful supplementary information from Vamana, Bhoja and other writers

(ii) The extra line in ii 56 which we have enclosed in square brackets like a number of other lines and verses is clearly an interpolation, but having been once accepted in the editio princeps of Premachandra and so passed on into works of reference it would have been most inconvenient to omit them and so change the subsequent verse numbering In one place (ii 158-163) where a transposition of stanzas was felt by us to be on critical grounds absolutely called for we have for the same reason transposed the stanzas and yet retained their original verse numbering, believing that nobody would grudge us giving credit for being able to count the numbers from 158 to 163 correctly

Notes to II. 57-65—(i) Dandin's list of सादृश्यसूचक words is helpful and is in any case borrowed from him by most subsequent writers, and naturally with variations and attempts at completion. Thus the अलङ्कारकौस्तुभ supplies words like सुहृद् चोर, सोदर, and their synonyms, and even the Mss variants add one or two more. As the matter is not very vital we did not think it necessary to go into all these later lists with a view to determine the text of Dandin's list, especially as it would have been necessary not only to refer to the printed editions but even the Ms material of these other alamkāra works.

(ii) The colophon इत्युपमाचक्रम् (and other similar colophons to mark the conclusion of the treatment of an alamkāra with a number of subdivisions) is generally given in Mss with omission of इति and substitution of synonyms like सङ्ग etc for चक्र and other small variants. We have ignored the variants and have generally followed best Ms authority in giving the colophons or omitting them.

Notes to II 66—(i) The name of this figure is thus explained—यदा तु विषयी (उपमानमप्रकृतम्) विषय (प्रकृतमुपमेयम्) रूपवन्त करोति तदा अन्वर्थोभिधान रूपम् । Rupaka has to be carefully distinguished from उपमा (especially the varieties of it called अतिशयोपमा and मोहोपमा), from समासोक्ति (ii 205) from अतिशयोक्ति (ii 214) from उपप्रेक्षा (ii 221), and from अपह्नुति (ii 304)—amongst alamkaras recognised by Dandin, and from परिणाम, गसदेह, भ्रान्तिमान् and उल्लेख—amongst alamkāras not recognised by Dandin. The various definitions of रूपक given by alamkarikas (we quote a few of the more important of them below) are an attempt merely to sharpen the outline of the figure with a view to this differentiation. Thus Bharata (xvi 57) defines the figure as under—

स्वनिर्गुणैर्विरचितं तुल्यवयवलक्षणम् ।

किंचित्तत्त्वस्यगपलं यदपि रूपकं तु तत् ॥

Bhāmaha (ii 21)—

उपमानेन यत् तत्त्वमुपमेयस्य सूच्यते ।

गुणानां समतां दृष्ट्वा रूपकं नाम उच्यते ॥

Udbhaṭa (p. 9)—

श्रुत्या संबन्धविरहाद्यत् पदेन पदान्तरम् ।

गुणवृत्ति प्रधानेन युज्यते रूपकं तु तत् ॥

Rudrata (viii. 38, 40)—

यत्र गुणानां साम्ये सत्युपमानोपमेययोरभिदा ।

अविवक्षितसामान्या कल्प्यत इति रूपकं प्रथमम् ॥

उपसर्जनोपमेयं कृत्वा तु समासमेतयोरुभयोः ।

यत्तु प्रयुज्यते तद्रूपकमन्यत् समामोक्तम् ॥

Vāmana (iv. 3. 6)—

उपमानेनोपमेयस्य गुणसाम्यात् तत्त्वारोपो रूपकम् ।

Bhoja (iv. 24)—

यदोपमानशब्दानां गोणवृत्तिव्यपाध्रयात् ।

उपमेये भवेद्वृत्तिस्तदा तद्रूपकं विदुः ॥

Ruyyaka (p. 34)—

अभेदप्राधान्ये आरोपे आरोपविषयानपद्भवे रूपकम् ।

Vidyānātha (p. 371)

आरोपविषयस्य स्यादतिरोहितरूपिणः ।

उपरञ्जमारोप्यमाणं तद्रूपकं मतम् ॥

We have already quoted the definition of Jagannātha in the Sanskrit Commentary.

(ii) The distinction of रूपक from उपमा Dandin has given in his very definition of रूपक by the qualification तिरोभूतभेदा. The distinction between उपमान and उपमेय (for the साम्य between them always presupposes a भेद) can be made to disappear when, in spite of the difference, one asserts their identity either because he erroneously believes in their identity (cp मोहापमा and the remarks made in our Notes to ii. 25 regarding भ्रान्तिमान् and उद्वेग); or because he wants purposely (poetically speaking) to deceive some one (e. g. in अपहृति, cp our Notes to ii. 95 also); or because he is himself in doubt (e. g. संशयोपमा and the figures मसदेह etc.); or because, in a poetic fancy, he imagines them to be identical (as happens in an उल्लेख). It may also happen when, for purposes of poetic effect and with a view to bring out the extreme similarity of the उपमान and the उपमेय, the उपमान is made not only to lend its रूप to the उपमेय but actually to usurp its place so that only one word and

one name—that of the उपमान—is used instead of two. As the प्रतापहरीय (p 371) trenchantly remarks—सदेहालंकारे विषयस्य संदिह्यमानतया तिरोधानम् । भ्रान्तिमदलंकारे भ्रान्त्या विषयतिरोधानम् । अपह्न्यलंकारे अपह्नवेनारोपविषयतिरोधानम् ।—to which we might add—उत्प्रेक्षाया कविसमान्तया विषयविषयिणोरभेदाव्यवसायः । अतिशयोक्तौ कविप्रौढोक्तया विषयस्य विषयिणा निगमणात्मनोऽध्वसायः । Regarding our last statement it will be noted that Dandin's conception of अतिशयोक्ति is somewhat different from the one given above after the manner of मम्मट; but on this point see our Notes to ii. 214.

(iii) As to the rest, it may be observed that while रूपक involves an आरोप or superimposition of the उपमान upon the उपमेय, that आरोप has to be based upon similarity and not upon कार्यकारण relation as in आयुर्वेदम्; but the ground of the आरोप—the common property—can never be expressed as such in the Rūpaka (अविरभितमान्या as Rudraṭa says : see below, Note ix) and there is also an absence, naturally, of the सादृश्यवाचकशब्द. A रूपक in its simplest form therefore comes nearer to the धर्म-वादिलुप्ता उपमा and if the example बाहुलता is taken as बाहुः कृता इव it would be not a रूपक at all. Where such a confusion is likely to result there must always be something in the sentence which is either रूपकसाधक or उपमा-साधक, regarding which, besides the remarks in our Commentary, compare the following from the काव्यप्रकाश (pp 927ff.)—नन

गोभाम् वितनोति वस्त्रराशिनी ज्योत्स्नेष हासयुति ।

इत्यत्र मुख्यतया अवगम्यमाना हासयुतिर्वस्त्रे एवानुकूल्य भजते इत्युपमाया-
साधनम् । राशिनि तु न तथा प्रतिकूलैव रूपकं प्रति तस्या अपाधस्ता ।

वस्त्रेन्दो तत्र मलयं यदपरः नीताञ्जुभ्युद्यतः ।

इत्यत्र अपरत्वमिन्दोरनुगुणं न तु वस्त्रस्य प्रतिकूलमिति रूपस्य साधनता प्रति-
पद्यते न तुपमाया साधनताम् ।

राजनादायणं हस्तीहस्तामालिङ्गति निर्भरम् ।

इत्यत्र पुनरालिङ्गनमुपमा निरस्यति तदत्र प्रति परत्रेयमीप्रयुक्तस्य आलिङ्गनसा-
संभवात् ।

पादाम्बुज भातु गो विद्रव्यान् मञ्जु

मचीरशिखितमनोहरमग्निशशाङ्कः ।

इत्यत्र मञ्जीरशिशितम् अम्युने प्रतिकूलमसंभवादिति रूपकस्य बाधकम् ननु पादेनु-
कूलमित्युपमायाः साधकमभिधीयते विध्युपमर्दिनो बाधकस्य तदपेक्षया उत्कटत्वेन
प्रतिपत्तेः । एवमन्यत्रापि सुधीभिः परीक्ष्यम् ।

(iv) A समासोक्ति (see ii. 205, below) involves an asser-
tion about the अप्रस्तुत which suggests a corresponding
assertion about the प्रस्तुत, one assertion being made
to do duty for both on the basis of an implied आरोप of
the अप्रस्तुत upon the प्रस्तुत based upon सादृश्य. However,
in a समासोक्ति the प्रस्तुत is not actually expressed as in
a रूपक, and it is because the व्यवहार predicated of the
अप्रस्तुत resembles the व्यवहार of the प्रस्तुत which is intended
to be described that the प्रस्तुतप्रतीति results by way of an
implication. In Rūpaka, on the other hand, the अप्रस्तुत
in its entirety (रूप, व्यवहार, and all) is identified with the
प्रस्तुत but, at the same time, the basis of this identifica-
tion or superimposition is not actually expressed.
Cp. on the point साहित्यदर्पण (p. 534)—रूपके अप्रकृतम् आत्मस्वरूप-
मन्निदेनेन प्रकृतस्य रूपमगच्छादयति । इह तु स्वावस्थासमारोपेणावच्छादितस्वरूपमेव
तं पूर्वावस्थानो विदोषयति । अत एवात्र व्यवहारसमारोपो न तु स्वरूपसमारोप
इत्याहुः । For further remarks see our Notes to ii. 205.

(v) The figure called परिणाम, which not only our
author but even मम्मट does not recognise and regard-
ing which, even between those that recognise it—रय्यक,
विशनाथ, विद्याधर, जगन्नाथ and अप्पय्यदीक्षित—there seems to be
a slight difference of opinion, is in our opinion a
matter of over-subtlety. In the line—प्रसन्नेन दृग्जने वीक्षते
मदिदोक्षणा if दृग्जन is regarded as a रूपक the lotus or अद्वज
must transfer its रूप completely to the eye or दृक्. The
eye, in other words, must lose all its character as an
eye and take upon itself the character of the lotus.
Accordingly दृग्जन can bloom but cannot see. This is
not a रूपक therefore. It cannot also be an उपमा, for
वीक्षते or प्रसन्नत्व cannot become a common property re-
siding more prominently on the उपमान lotus and less
prominently on the उपमेय eye. We must hence invent
a new figure in which the भेद between the उपमान and
the उपमेय is तिरोभूत, but the result is not that उपमान has
transferred its रूप to the उपमेय, but rather उपमान has
itself assumed the रूप of the उपमेय so that the lotus can

see This therefore is the figure called परिणाम Compare the Chitramimāṇṣa (p 59)—रूपके प्रकृतप्रकृतरूपापन भवति परिणामे तु अप्रकृत प्रकृतरूपापन भवति । In this connection it has to be observed that न्यायप्रधान (as quoted by the अलङ्कार-कौस्तुभ p 161) regards ह्यङ्ग in the line in question as an उपमा based upon a common property like रमणीयत्व, and this seems to be the best solution of the difficulty

(vi) We will consider one little point about this figure before we pass on to a consideration of its subdivisions Rupaka as we saw is an आरोप of the उपमान upon the उपमेय based upon सादृश्य, and the question is, is the आरोप primarily of the word upon the word, or of the thing denoted by the word upon the thing denoted by the word, or of both simultaneously Says Pratibharenduraja (p 11)—तत्र त्रयो दर्शनभेदा । केचिदत्र शब्दारोपपूर्वकमर्थारोप प्रवृत्ते अपरे त्वय्यारोपपूर्वक शब्दारोपम् । अन्यैस्तु शब्दारोपार्थारोपयोर्योगपक्षमभिधीयते । अयमेव च पक्षो युक्त इव दृश्यते । तदाहु —

शब्दोपचारात् तद्रूपं रूपके वैधुदुच्यते ।

ताद्रूप्यारोपस्तथान्यै शब्दारोपोऽत्र कथ्यते ॥

उपमानगुणैस्तुल्यानुपमेयगतान् गुणान् ।

पश्यतां तु सकृद्भाति तत्र तच्छब्दरूपता ॥

तत्रेति उपमेये इत्यर्थे तच्छब्दरूपतेति उपमानशब्दारोप उपमानशब्दारोपश्च ।

(vii) As Dandin himself observes (ii 96) Rupaka, like Upama, is capable of infinite divisions made more or less on the same basis There is first of all the merely grammatical aspect of it which gives the first three varieties of Dandin समस्त, असमस्त and समस्तव्यस्त, as also the सन्निवेशरूपक (ii 82) Next, there is what might be called the rhetorical aspect, which accounts for the varieties called आक्षेपरूपक (ii 91), समाधानरूपक (ii 92), and तत्त्वापह्वयरूपक (ii 95), as well as for निष्कृतरूपक (ii 84), हेतुरूपक (ii 86), उपमारूपक (ii 89), and व्यतिरेकरूपक (ii 90) where it will be seen that Rupaka proper is associated with some other additional rhetorical device The usual divisions of रूपक given in the Texts are the same as those exhibited in the tree given under Note (i) to ii 43-45 above Dandin's मङ्गलरूपक is the same as सादृशमस्तस्तुल्यव्ययरूपक while his अन्यव, अन्यवि, and

एनाद्धरूपक (with the further sub divisions of युक्त, अयुक्त and विपम) may roughly correspond to एकदेशविवर्तिरूपक. What is known as परम्परितरूपक with its two sub divisions of अश्लेषमूल and श्लेषमूल are practically one with Dandin's रूपकरूपक (ii 93) and छिष्टरूपक (ii 87) while the subdivisions based on simple or serial arrangement Dandin does not recognise at all.

(viii) The *Alamkāra-kāustubha* observes (p 228) that some attempt to make out a variety of रूपक called वाक्यार्थरूपक on the analogy of the वाक्यार्थोपमा described in ii 43ff—वाक्यार्थे विपये वाक्यार्थोन्तरारोपे वाक्यार्थरूपकम् । यथा विशिष्टोपमाया विशेपणानामुपमानोपमेयभाविधगम्यस्ताथात्रापि वाक्यार्थपदरूपदार्थानां रूपकमवगम्यम् । तद्यथा—

आत्मनोस्य तपोदानैर्निर्मलैरुत्तरणं हि यत् ।

आलनभास्करस्येदं सारमे सलिलोत्करे ॥

This however is regarded by the majority of *Alamkārikas* as निदर्शना. Compare the familiar example of it—

त्वत्पादनखरत्नानां यदलत्तकमार्जनम् ।

इदं श्रीखण्डलेन पाण्डुरीकरणं विधे ॥

After a long and technical discussion the *अनन्तरकोस्तुभ* कर decides against the acceptance of वाक्यार्थरूपक the instances quoted for it being merely those of निदर्शना. See further our Notes to ii 348.

(ix) We have said above (Note iii) that in a *Rupaka* the common property can never be expressed as a *common property*. For a common thing has to be shared by more than one while in a रूपक the उपमान and उपमेय are conceived as but one thing. All the same there is always a common property implied as the very basis of the आरोप required for रूपक and if this धर्म is expressed as belonging to उपमान alone or primarily to the उपमान and secondarily in a sort of a reflex fashion to उपमेय, that does not violate the requirements of the figure. Consider for example the illustration in ii 87. The compound word वसत्राम्बुज is to be dissolved here in a manner so as to give more prominence to अम्बुज (1 e वसत्रमेवाम्बुजम् according to Pāṇini II 1 72) and therefore the adjectives रात्रदसोपभोगार्ह and अमरप्राप्यसौरभम् must be

primarily predicable of अमृत alone which they are, seeing that the senses of राजहस and अमर that suit वन are only secondarily suggested and that too after an effort. With this important condition governing the expression of the common property, therefore, we can obtain for रूप the various sub varieties that turn upon the manner of expressing the common property. Says Jagannatha (p. 243)—साधारणधर्मश्चात्राप्युपमायामि क्वचिदनुगामी क्वचिद्विम्बप्रतिबिम्बभावमापन क्वचिदुपचरित क्वचिच्च वेदलशब्दात्मा । नोपि क्वचिच्छब्देनोपात्त क्वचित् प्रतीयमानतया नोपात्त । For the corresponding examples see रसगङ्गाधर itself

Notes to II 67-68—(1) The अलङ्कारशेखर thus versifies Dandin's examples of समस्तकल्प—

तस्या बाहुलता पाणिपद्म चरणपद्मम् ।
मुलेन्दुराक्षिभ्रमरो सर्वस्य पुपपद्मम् ॥

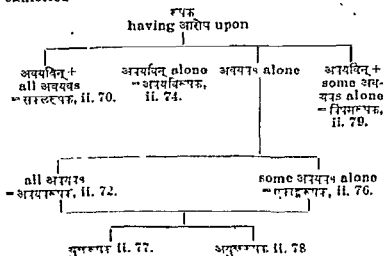
It will be noted that the illustration in II 67 is also a सरलरूपक, but it is adduced merely to illustrate the nature of the Metaphor out of-Compound

Notes to II 69-70—(1) The compound ताम्राङ्गुलिदलेणे should rather have been dissolved as—अङ्गुलिरेव दलम् अङ्गुलिदलम् । ताम्रं च तत् अङ्गुलिदलं च ताम्राङ्गुलिदलम् । ताम्राङ्गुलिदलानां धेनयः यस्मिन् तत् ताम्राङ्गुलिदलेणे । This mode connects ताम्र primarily with दल the उपमान. Compare Note (ix) to II 66 above—Similarly the common property between चरण and पद्मज-सूत्रि धारण is to be so understood as being applicable primarily to the lotus and secondarily to the foot This is what Dandin intends to imply by तद्वीग्यस्यानविन्यासात् in II 70

Notes to II 71-72—(1) In the example given it will be noted of course that मुत्तारच the adjective qualifying मञ्जरी, involves just an ordinary Upama. What object the poet intended to superimpose upon मुत्तार does not clearly appear. It cannot be कमल as we do not associate पद्म and मञ्जरी with it

Notes to II. 73-74—(i) The compound वदनपद्मजम् can be dissolved so as to result in उपमा as well as in रूपक. If the other adjectives (वस्त्रितम्, गलदूर्मजलम्, आलोहितेक्षणम्) as well as the predicate (मदावस्थां विवृणोति) had been such as to apply primarily to पद्मज and only secondarily to वदन that would have been रूपकमाधक. As it is, unless we accept Premachandra's proposed emendation into वदनमम्बुजम्, it would be very hard to establish a रूपक here. Appearances point towards उपमा based upon an extraneous साम्य such as आह्लादस्य (see our Note (v) to ii. 66); and if an extraneous साम्य has to be after all brought in why not imagine it to be, say, पुङ्गव or विरसित, which would go primarily with पद्मज and so make वदनपद्मज a रूपक (निरुद्धरूपक as it would be called) in accordance with Dandin's intentions?

Notes to II. 75-76—(i) The divisions intended can be thus exhibited—



(ii) The word अत्र in ii. 76 cannot refer to एकाद्वयरूपक seeing that in the examples given all the अवयवः or constituent parts have the आरोप; it can refer to constituent parts, and the divisions into मुख्य and अनुसंग are divisions of रूपक involving आरोप on (some or all)

अवयव They cannot be divisions of रूपक according to a fresh fundamentum divisionis seeing that we can have incompatibility between अवयव and अवयव, and between the अवयविन् and some of its अवयव, but never between the अवयविन् and all its अवयव, the अवयविन् cannot in fact be called अवयविन् at all in that case

Notes to II 79-80—(1) In the example given the विषयता consists in the fact that while कपोल and मू are the अवयव of मुख the उपमेय, इन्द्र the उपमान has only some अवयव corresponding to it that are actually stated (or are suggested) but not all. For instance, कपोल suggests the प्राचीदिक reddened at moon rise, but as लता cannot be associated with the moon the मू should in this example have been conceived of as the कलङ्क लेखा. In spite of this circumstance the general impression is that of the superimposition of the उपमान along with its अवयव upon the उपमेय along with its अवयव although the correspondenc does not exist in all the details as in a सक्लरूपक

Notes to II 81-82—(1) This सविशेषणरूपक can be distinguished from सकलरूपक by reason of the circumstance that in the latter it is possible to have the आरोप on the अवयविन् (e g चरणे पद्मचलम्) independently of the अवयवारोप, which merely serve to heighten the charm of the अवयव्यारोप. In the present variety the आरोप of ध्वज upon पाद the अवयविन् becomes meaningless taken by itself. It can become plausible only if पाद as well as the ध्वज are taken as विशेषणविशिष्ट. The विशेषणविशेष्यभाव is a more intimate relation than the अवयवावयविभाव

Notes to II 83-84—(1) The विशेष would have been more pointedly brought out if for the word इन्द्र in the illustration had been substituted the synonym अमृतारु

Notes to II 85-86—(1) The distinction between हेतुरूपक and हेतुपमा (11-50) is of course sufficiently obvious

Notes to II 87—(i) See note (ix) to ii 66 The stanza is omitted by M The usual explanatory stanza is lacking in this case, regarding which the श्रुतानुपालिनी observes—
 स्पष्टत्वात् [लिष्टरूपक] शान्तरुता न व्याख्यातम् । This might seem to raise a suspicion about the genuineness of ii 87, but it is given by the best M's Compare also ii 313

Notes to II 88-90—(i) Our Sanskrit Commentary follows प्रेमचन्द्र But प्रेमचन्द्र has not been able to explain the varieties satisfactorily and had to give a new example of his own to suit his own explanation of the definition in ii 88 A better explanation perhaps would be to take गौण=the secondary or आरोपित (moon) and मुख्य=the actual moon As in both the varieties illustrated in ii 89 and ii 90 the सुराचन्द्रमा is compared (or contrasted) with the actual moon it is evident that such a comparison can only take place if and after the चद्रत्व is superimposed upon the face The रूपक must therefore already exist, and all that is done in addition is to bring out the similarity of the मुखचन्द्रमा (and impliedly but not expressedly of the सुर्य) with the actual moon in an उपमानरूपक and the dissimilarity between them in a व्यतिरेकरूपक The श्रुतानुपालिनी apparently so interprets these varieties, for it says—गौणोप्रधान मुख्य प्रधान । मुखचन्द्रस्य माश्वान्द्रस्य चेति । And we can accordingly take प्रतिगर्नति=आह्वान करोति तेन रात्रा इत्यर्थ following again the same commentary For a similar use of गौण and मुख्य compare ii 160

(ii) In the second line of ii 90 the reading of M is decidedly superior, but all other Mss are against it

(iii) Bhāmaha alone amongst extant ālaṃkārikas accepts उपमारूपक as a distinct ālaṃkāra He thus defines and illustrates it (iii 34-35)—

उपमानेन तद्रूपमुपमेयस्य साधयन् ।
 यां वदत्युपनमेनदुपमारूपं यथा ॥
 रामप्रगणनायाममानदर्शो रथाद्रिण ।
 पादो जयति मिदंभीमुगेन्दुनवदर्शेण ॥

Here Vishnu's foot is declared to be a novel mirror The conceit is quite out of the common, and while

the आरोप of दर्पणत्व upon पाद does give rise to the Rupaka, yet in so far as the दर्पण is said to be a new or strange दर्पण the full force of the रूपर does not show itself, being thwarted by a possible उपमा standing out in the back ground. This is probably the purport of Bhāmaha's definition. Dandin's definition of the figure is so differently worded from that of Bhamsha that it would be hazardous to imagine that there is some kind of a connection between the two in spite of the fact that Dandin and Bhamaha are the only two writers extant who have anything to say of उपमारूपर. Bhamaha accepts it as an independent figure. Dandin (cp II 308) turns it into a sub variety of Rupaka but there is nothing of the nature of a dispute or controversy between the statements of the two concerning this figure. It is likely therefore that the two writers are following independent traditions in regard to their explanation of this figure.

(iv) The tenth canto of the Bhattikavya is composed to illustrate figures of speech. Amongst them उपमारूपर is illustrated by x 60—

गिरिपरिगतचञ्चलाग्नान्त

गलनिकट दधन मनोभिरामम् ।

गलितमिव भुवो विलोक्य राम

धरणिधरस्तनशुक्लपञ्चीनम् ॥

Here the foaming river mouths as they fell into the ocean are compared to the dropped upper garment (गलित पञ्चीनमिव) from the mountain breasts (धरणिधरस्तन) of the earth at the sight of her lord Rama. The comparison of the streams with the garment is based upon the आरोप of स्तनत्व on the mountains and so this is उपमारूपरम्—उपमारहित रूपकमित्यर्थ—as the commentator भरतमहर्षि says. It would be difficult to apply Dandin's definition to the present example.

Notes to II 91-92—(i) The distinction between आक्षेपरूपर and विद्वद्रूपर is sufficiently obvious. Premachandra understands II 91 all wrong and Bohtlingk follows Premachandra. An आक्षेपरूपर is an आक्षेप following up-

on a रूपक and serving to weaken the full effect of the आरोप required for the रूपक, while a समाधानरूपक is, so to say, an आक्षेप of an आक्षेपरूपक. Thus in ii 91 the नायक, while calling the face the moon, suggests that in as much as the face is अन्योपतापिन् while the real moon is शीतल, the चन्द्रत्वरोप made upon the मुख is not completely justified. The समाधानरूपक adds to all this a further remark to the effect that possibly the face-moon might be शीतल in reality (and so the आरोप might be fully justified): only his own ill luck comes in the way of his realising the शीतलत्व or the आह्लादकत्व of the face moon. Premachandra (perhaps under the influence of the ideas in the two earlier stanzas) thinks that in ii. 91 the नायक wishes to say that the चन्द्रत्वरोप is derogatory to the मुखचन्द्र because the real moon is अन्योपतापिन् while the face-moon is not so. Any सहृदय reader would at once perceive that such an interpretation murders all the delicate suggestions of the stanza

Notes to II. 93—(i) Regarding the designation of the figure the following extract from the श्रुतानुसालिनी is quite explicit—अत्र मुख्यं पद्मजत्वेन रूपितस्य पुनरद्वत्वेन रूपणान् भुवोर्लतात्वेन रूपितयोः नर्तकीत्वेन रूपणात् रूपकरूपकमिति मंशा । It will be observed however that रद्ग is not an अवयव of the नर्तकी as दल was of the पद्मज in ii 69, the example for सकलरूपक. The नर्तकीत्वरोप is helped by, and is only rendered possible by the रद्गत्वरोप; hence this variety comes nearer to the परंपरितरूपक of later writers, which has been defined as (साहित्यदर्पण, x. 29)—यत्र कस्यचिदारोपः परारोपणकारणम् । Whether, however, Dandin intended to make every रूपकरूपक a परंपरितरूपक as thus explained we have no definite grounds to assert. Seeing however that the पद्मजत्वरोप upon the face and the लतात्वरोप on the eye-brows are not based upon any definite साधर्म्य that would help the principal आरोप in the verse, it is possible that Dandin wants us to understand रूपकरूपक as रूपकेण रूपकम् i. e. रूपकानुग्राणितरूपकम् or परंपरितरूपकम् and that the subordinate आरोपस of the पद्मजत्व and लतात्व do not vitally affect the character of this Rūpaka variety.

Notes to II 94-95—(1) Compare the nature of तत्त्वाख्यानोपमा (ii 36) There, subsequent to an erroneous judgment (whether of the nature of मोह or of अपहृति the author does not indicate but both are possible) based upon सादृश्य between the उपमेय and the उपमान, the real nature of the उपमेय was finally determined upon In the present Rupaka variety there is just an opposite process of the mind from reality to error—only the error is not अनाहार्य but is a conscious poetic device which can deceive neither the speaker nor anybody else In so far however as there is an attempt to conceal facts the name of the variety explains itself

(1) Dandin admits an independent figure of speech called अपहृति (ii 304-309) In ii 309 he alludes to what is called उपमापहृति by which he presumably means a sub variety of उपमा—but there is none with this name amongst the given उपमा varieties—and in the present stanzas he mentions a तत्त्वापहृतिरूपक It is rather difficult to determine in the first instance whether these are three independent alamkaras and in the next place what is the exact distinction between them as Dandin sees it Now some hold that by उपमापहृति Dandin means तत्त्वापहृतिरूपक—उपमापहृतिरूपकयोर्नतिभेदात् as Ca puts it Cp ii. 96 also Cb thinks that by उपमापहृति is meant अपहृतोपमा or लुप्तोपमा, adding राशान्नुवदने इत्यत्र योतकसामान्यलोप इष्ट एव । Premachandra explains उपमापहृति by सादृश्यापहृति—सादृश्यापहृतिपूर्वकसादृश्यातिशयस्थापनरूपेत्यर्थ —and thinks that प्रतिपेक्षोपमा (ii 34) is what Dandin intends in ii 309 Cs also agrees in this Now in view of the fact that in outward form at least the उपमा variety exemplified in ii 36 bears an unmistakable resemblance to any ordinary case of अपहृति and in view further of the fact that the तत्त्वाख्यानोपमा may be a judgment subsequent to a तत्त्वापहृतिरूपक (as also to a माहोपमा), it is not impossible that in ii 309 Dandin might be equally plausibly thinking of ii 36 And in any case we can regard the उपमापहृति as separate from तत्त्वापहृतिरूपक If उपमापहृति = ii 36 we have already—Note (1) above—shown its distinction from तत्त्वापहृतिरूपक while if उपमापहृति = ii 34, as

प्रतिपे रोपमा and तत्त्वापह्ववरूपः ate quite distinct on the very face of them no attempt need be made to distinguish the one from the other.

(iii) But we must learn to clearly distinguish तत्त्वापह्ववरूपः from the figure अपह्वृति as Dandin defines it. To later writers the two are undistinguishable. Some think that in the Rūpaka variety one dharmin as a whole is negated and another asserted in its place, while in the alamkāra called अपह्वृति there is the negation of a certain dharma of the dharmin and the assertion of another instead. This, however, will not hold in the case of स्वरूपापह्वृति (il. 308). A better differentia would be what is supplied by the adjective उद्भासितगुणोत्कर्षम् in the definition, which suggests that the negated (प्रवृत्त, उपमेय) and the asserted (अप्रकृत, उपमान) things ought to have a similarity between them. This is not the case in the figure अपह्वृति where anything can be negated and another asserted in its place : cp. अपह्वृत्य किञ्चिदन्यार्थदर्शनम् ।

Notes to II. 96—(i) Regarding the sub-divisions of Rūpaka Bhāmaha says (il. 22)—समस्तवस्तुविषयमेकदेशविवर्ति च । द्विषा रूपस्मरेष्टम् । Consequently when Dandin mentions innumerable varieties of Rūpaka as being current he must have had others than Bhāmaha in his mind.

Notes to II. 97—(i) In the various definitions of Dīpaka that are in the field two or three issues have been raised. In the first place, is it necessary that दीपक be based upon similarity ? Bharata, Dandin, Bhāmaha, Bhoja, the author of Vāgbhaṭīlamkāra, and Viśva-nātha are quite silent on the point. Rudrata regards Dīpaka as a matter-of-fact (वास्तव) figure and not an ओपम्य figure. Udbhata explicitly demands साम्य (p. 14)—

आदिमध्यान्तविरहः प्राधान्येनरयोगिनः ।

अन्तर्गतोपमाधर्मा यत्र तदीयं तद्दि० ॥

while Vāmana (iv. 3. 18—उपमानोपमेयसाम्येवेति क्रिया), Ruy-yaka (p. 71), Mammaṣa (p. 775—गद्विभक्त्यु धर्मेय प्रवृत्ताप्रवृत्तात्म-

नाम्), and Jagannātha (p 322—प्रवृत्तानामप्रवृत्तानां चैवसाधारणधर्मान्वयो दीपकम्), do the same thing; though Mammata, for instance, admits a variety of दीपक (the so-called कारक-दीपक) where the साम्य is not in evidence. In as much however as every Dipaka demands one word syntactically related to more than one sentence, we can always regard the thing connoted by that word as the साम्य, and so we need not make much of the condition about the धर्मिय being गम्य, as Ruyyaka puts it. The next issue raised is about the धर्मिन्स that are said to possess the गम्य common धर्म. Most writers insist that the धर्मिन्स be partly प्रकृत and partly अप्रकृत but they must not be all either प्रकृत alone or अप्रकृत alone. This last, according to them is a case of तुल्ययोगिता (see Note (i) to ii 48, above). Now Dandin is not particular on this point: his examples suggest that he admits all प्रकृत (e g ii 100), all अप्रकृत (e g ii 101), and some प्रकृत and some अप्रकृत (e.g. ii. 99). Regarding the distinction between दीपक and तुल्ययोगिता the following extract from the अलंकारकोस्तुभ (p 296-297) may be said to be the last word on the controversy—
अत्र वदन्ति—दीपकमपि तुल्ययोगितायामेवान्तर्भवति धर्मस्य सहवृत्तेरुभयत्रा-
विशेषात् प्रकृताप्रकृतत्वादिविशेषस्य चावान्तरभेदसाधकत्वेपि अलंकारान्तरताया-
मसाधरत्वात् । अन्यथा श्लेषस्य तद्वेदशेषादिभिन्नालंकारत्वापत्तेः । तस्माद् प्रवृत्तानामेव
प्रकृताप्रकृतानां चैवधर्मान्वय इति तुल्ययोगिताया एव प्रयो भेदा वक्तुमुचिताः ।
तस्माद्दीपकस्य तुल्ययोगिताया भेदं वदता प्राचीनानां दुराग्रह इति तच्चिन्त्यम् ।

नानाधिररणस्थाना शब्दानां संप्रदीपकः ।

एववाक्येन सयोगो यस्तु दीपकमुच्यते ॥

यथा—

सरास्ति हंसे. कुतुमैश्च गथा मत्तैर्द्विरेफैश्च सरोरहाणि ।

गोश्रीमिल्लयानवनानि चैव यस्मिन्शब्दानि भदा क्रियन्ते ॥

इति भगवता भरतमुनिना (xvi 55-56) दीपकस्याद्वीकारात् तत्रैव तुल्ययोगि-
तान्तर्भावस्योक्त्यादिति दिक् ।

(ii) A large number of varieties of Dipaka are conceivable. Dandin first gives a four-fold distinction based upon the same principle as in ii 13 and then gives three sub-varieties under each according to the position of the common word. Regarding this last principle of sub-division Jagannātha remarks (p 327) —

वस्तुस्तु धर्मस्यादिमयान्तगतत्वेपि चमत्कारवेलक्षण्याभावात् त्रैविध्योक्तिरपातमात्रात् । अन्यथा धर्मस्य उपाद्युपमयोपान्यगतत्वे ततोपि किञ्चिन्मूलाधिकदेशगुत्तित्वे चानन्तभेदप्रसङ्गात् । —Mammata and others, as before observed, admit a variety called कारकदीपक defined in the अलंकारकोस्तुभ (p. 291) as—यत्रैकमेव कारकमन्वयमेति क्रियासु वर्हासु and illustrated by विश्वनाथ (p. 520) as—

दूरं समागतवति त्वयि जीवनाद्ये
भिन्ना मनोभवशरेण तपस्विनी सा ।
उत्तिष्ठति स्वपिति वासगृहं त्वदीय-
मायाति याति हसति श्रसति क्षणेन ॥

In connection with this variety another similar gratuitous principle of sub-division (not enunciated by Dandin) turns upon the case of the common कारक, and so we have Dipakas of कर्तृ, कर्म, करण, संप्रदान, अपादान, संबन्धिन्, and अधिकरण—all severally illustrated in the अलंकारकोस्तुभ pp. 292 ff. Regarding कारकदीपक Jayaratha remarks (p. 73)—अत्र...क्रियाणां प्रस्तुतानामेवाधारगतत्वेन समुचीयमानत्वाच्च समुच्चयालंकारो न तु कारकदीपकम् । तद्धि प्रस्तुताप्रस्तुतानां क्रियाणामौपम्यसद्भावे भवति । Similar remarks are also passed by Jagannātha (pp. 324-325). The varieties illustrated by our author in ii. 109, ii. 111, ii. 113 are an attempt to combine the दीपकवैचित्र्य with the वैचित्र्य of some other figure or mode of expression; while the माला variety and other chain-varieties can always be superadded to almost every figure-of-speech. This alamkāra is liable to लिङ्गवचनभेददोष (illustrated by Jagannātha, p. 328 f.) which makes the syntactical relation rather difficult to establish.



Notes to II. 98-102—(i) The first line of ii. 99 seems to have been misunderstood by Bôhtlingk. The elephants are of course the king's war-elephants and not 'die welt tragenden Elephanten.'



Notes to II. 103-106—(i) The distinction between the Dipaka variety illustrated in ii. 106 and the figure called सदोक्ति illustrated in ii. 352-354 consists in the fact that while वृत्तम् has to be supplied severally in the

various statements in ii. 106, no such necessity exists in the सहोक्ति illustrations. The omission of त्रयमेतत् समं would have been an improvement.

Notes to II. 107-115—(i) As Dandin says distinctly, the instance in ii. 107 contains an आदिदीपक. Since the word वृद्धे is the common word it follows that in an आदिदीपक it is enough if it occurs somewhere in the first sentence and not necessarily in the very beginning of that sentence.

(ii) The variety illustrated in ii. 111 is distinct from the so-called कारस्दीपक of the moderners. See above Note (ii) to ii. 97. The emendation suggested by Premachandra is good but not backed up by any manuscripts.

(iii) The statement in ii. 115 testifies to the existence before Dandin's day of writers who gave a still larger number of Dīpaka varieties. Bhāmaha (ii. 25) gives just three.

Notes to II. 116—(i) Dandin distinctly says that every आशुति is an amplified दीपक; the one can therefore always be turned into the other. Consequently, regarding the necessity of a basic साम्य, and the requirement that the things adduced be all प्रकृत alone, or अप्रकृत alone, or both together, the remarks made in Note (i) to ii. 97 hold true of this figure also. This figure is not recognised as a distinct figure by any other writer except Jayadeva the author of the Chandrāloka (stanza 45) who calls it आशुतिदीपक. Bhoja (iv. 78) regards it as a sub-variety of Dīpaka.

Notes to II. 117—(i) The figure called एकार्यदीपक illustrated in ii. 111 also employed synonyms; but they were connected with one word; here the synonyms विक्रान्ति etc. are connected with separate words.

Notes to II. 118-119—(i) The शब्दालंकार called यमक also has words or syllabic groups repeated; but there the

repetitions cannot be dispensed with, while in an आवृत्ति the sense of the passage does not suffer by doing away with the repetitions. In other words, आवृत्ति can be turned into a दीपक while यमर cannot be so transformed.

Notes to II 120—(i) Different views about the nature of Ākṣhepa are current and naturally the definitions of this figure differ from writer to writer Dandin's definition—प्रतिषेधोक्तिरक्षेपः—is the simplest in the field and of widest application As Jeggannatha (p 424) remarks—इतरे तु निषेधमात्रमाक्षेपः । चमत्कारित्वं चाक्षरसामान्यलक्षणप्राप्तमेव । तत्र व्यङ्ग्यार्थे सति समग्रतीति सव्यङ्ग्यो निषेधः सर्वोप्याक्षेपालङ्कारः । Others delimit the field of this alankāra to the negation of the उपमान alone As Vāmana (iv 3 27) says—उपमानाक्षेप-श्चाक्षेपः । तुल्यकार्यार्थस्य नेरथक्यविवक्षायामाक्षेपः, as he explains the Sūtra in his Vṛtti Vāmana's example is—

तत्त्वाश्चान्मुग्धमस्ति मोम्यं सुभग किं पार्वणेनेन्दुना
सौन्दर्यस्य पदं दृशौ यदि च ते किं नाम नीलोत्पले ।
किं वा कोमलकान्तिमि किमलये सत्येव विम्वारो
हा धातु पुनरुक्त्यस्तुरचनारम्भेऽप्यपूर्वा षट् ॥

This is the same as प्रतिपालङ्कार which Mammata (p 894) thus defines and explains—

आक्षेप उपमानस्य प्रतापमुपमेयता ।
तस्यैव यदि वा कल्या तिरस्कारनिबन्धनम् ॥

अस्य धुर सुतरामुपमेयमेव बोधुं प्रोत्थामति केमन्थेन यत् उपमानमाक्षिप्यत यदपि तस्यैव उपमानतया प्रसिद्धस्य उपमानान्तरविवक्षया अनादरार्थमुपमेयभाव कल्पयते नत् उपमेयस्थोपमानप्रतिफलवर्तिवात् उभयरूप प्रतीपम् । As we have seen Mammata's second Pratīpa is the same as Dandin's विषयानुपमा (ii 17) while Dandin's प्रतिषेधोपमा (ii 34) perhaps comes nearer to the first kind The प्रतिषेधालङ्कार recognised by the कुल्लयानन्दकारिकाकार (stanza 164) is of course a different species altogether

(ii) Others introduce other delimiting conditions They say for instance that while आक्षेप is a प्रतिषेधोक्ति it ought not to be a real downright प्रतिषेध. The thing intended ought to be conveyed (in an even more telling fashion) by the apparent denial of it. As the Ālankārasarvasva (p 114) clearly puts it—

इह प्राकरणिमोर्धं प्राकरणिकत्वादेव वक्तुमिष्यते । तथाविधस्य विधानार्हस्य निषेधं कर्तुं न युज्यते । स कृतं बाधितस्वरूपत्वात् निषेधायत इति निषेधाभासः संपन्नः । तस्यैतस्य कारणं प्रकृतगतत्वेन विशेषप्रतिपत्त्यर्थम् । अन्यथा गजस्तान्तुत्वं स्यात् । The definitions of most later writers are framed so as to include all these conditions. Thus—

Mammata—

निषेधो वक्तुमिष्टस्य यो विशेषाभिधित्तया ।

Visvanātha (x 65)—

वस्तुनो वक्तुमिष्टस्य विशेषप्रतिपत्तये ।

निषेधाभास आक्षेपः ।

Bhamaha (ii 68) and Udbhata (p. 29)—

प्रतिषेध इष्टस्य यो विशेषाभिधित्तया ।

आक्षेप इति तं मन्तुं शक्यं द्विविधं (कवयः) यथा (मदा) ॥

It will be seen that Dandin's example of वृत्ताक्षेप fits in with all these requirements and it would be a regular illustration for the figure as above defined

(iii) With regard to the आक्षेप described in Note (ii) the negation of the इष्टप्राकरणीक theme is usually grounded on the fact of the thing being already too well known, or of the speaker's being powerless to do justice to it—वक्ष्यमाणविषये अशक्यवक्तव्यत्वम् उक्तविषये अतिप्रसिद्धत्वं च— as a commentator observes. It is divided into four sub-varieties. Compare *Sahityadarpana* (p 547)—
‘न वक्ष्यमाणविषये क्वचित् सर्वस्यापि सामान्यतः सूचितस्य निषेधः क्वचित् अशोक्तो अशान्तरे निषेध इति द्वौ भेदौ । उक्तविषये च क्वचित् वस्तुस्वरूपस्य निषेधः क्वचित् वस्तुव्यवस्थेति द्वौ । इत्याक्षेपस्य चत्वारो भेदाः । For illustrations see the work cited. Dandin is alone, amongst extant writers, to give a classification of this figure based upon आक्षेपभेदः

(iv) As the *Ākshēpa* described in Note (ii) was of the nature of an apparent negation of what is intended to be asserted, so on the same analogy we can have another variety of the nature of an apparent assertion of what is sought to be negated. Compare *Alamkarasarvasva* (p 120)—यथा इष्टस्येष्टत्वादेव निषेधो नोपपन्न एवमनिष्टस्याप्यनिष्टत्वादेव विधानं नोपपद्यते । तत् कियमाणं प्रसङ्गदूषत्वाग्निभेदे पर्यवस्यति । तत्तत्र विधेष्टप्राकरणीभूतो निषेध इति विधिनाय निषेधो निष्टविधेष्ट-पर्यवसायी । It will be seen that most of Dandin's exam-

ples of Ākshēpa fall under this variety. The figure-of-speech called रोध is, as Bhoja says, (iv. 64)—नाक्षेपः पृथक् । Its nature is—क्रियासूयोगिनां हेतुद्वारा उक्त्या युक्त्या च निवारणम् । Some of our author's examples (e. g. वर्तमानाक्षेप, ii. 123) are primarily of the nature of Rodha as thus understood.

(v) Howsoever understood Ākshēpa has to be distinguished from Virodha and from Apahnuti; and the distinction is not very difficult to make. In Virodha (see ii. 333) there is expressed contradiction between the two things with a view to bring out some peculiar विशेष of the theme under discussion. In Ākshēpa with the same intention there is a contradiction; but it is between the actual expression and the real intention of the speaker which is not expressed.—In an Apahnuti a certain thing (in some aspects of it or as regards its entire nature) is negated and another asserted in its place, the negated and the asserted things being both actually expressed in words. Such is not the case in an Ākshēpa as we have just seen—The distinction between some specific varieties of Ākshēpa and other allied figures admitted by Dandin will be dealt with in our Notes to the stanzas concerned.

Notes to II. 121-126—(i) Vrittākshēpa is the same as Uktavishaya Ākshēpa of later writers. The four-fold condition for this variety, in the words of the Alamkārasarvasva, is—एवं च आक्षेपे इत्यर्थः तस्य निषेधः निषेधस्यानुपपत्तमानन्वादा-
गम्यत्वं विशेषप्रतिपादनं चेति चतुष्टयमुपपद्यते । Here अनन्वयविषय is the theme intended to be described; that has been declared to be impossible; this declaration of course is not seriously intended; and ultimately the marvellous nature of the victory stands out most prominently before the readers. Hence this is a regular example fulfilling all conditions.

(ii) Vartamānākshēpa is otherwise designated as Rodha. Bhoja (p. 422) however calls it गुडो निरोधस्तथा and observes—अत्र तुल्यं वृत्त्यं कर्णे करोपि इत्यस्य निरोधकस्य

विमपाद्म मित्यादिना प्रथमपरेणापि निषेधपर्यवसायिना वाक्येन समर्थनं क्रियत इत्ययं शुद्धो निषेधाक्षेपः । —As to Bhavishyat Ākshepa it is to be noted that it is not the same as the वच्यमाणविषय variety of the other school for in that variety वस्तुस्थानमेव निषिध्यते whereas here it is the *thing* that might happen in future that is attempted to be averted by anticipation

Notes to II 127-130—(1) Compare the illustration given in II 127 with the illustration of Virodha in II 337. Most modern writers would regard both as cases of Virodha. It will however be observed that while the second line of II 127 is enough to make it an example of Virodha, it is the first line with its denial of tenderness that makes the verse an example of Ākshepa

(1) The principle underlying these two varieties is the same as that in II 15-16

Notes to II 131-132—(1) The example is of the nature of an attempt to deny an actually existing fault and the consequent fear. The epithet अदृष्टस्य is to be noted. Now in a Vibhavana (II 199) there is a negation of the cause but an assertion of the effect leading to a guessing of some subsidiary cause. Here there is a negation of the [प्रधान or principal] cause (दोष), but likewise a negation of the effect (भयम्). In addition, there is an assertion of subordinate causes of fear such as चक्षुराग etc together with a negation of their effect viz fear. Thus fear is an effect of दोष (प्रधानकारण) as well as of चक्षुराग (अप्रधानकारण) and if the principal cause is said to be lacking there is nothing unusual if the result does not follow irrespective of whether the subordinate causes are or are not present. Consequently Pre nāchandra's attempt to distinguish this figure from Vibhavana (which is reproduced in our Sanskrit Commentary) is not very much called for. The main point of the illustration is the cool and unflinching denial of his fault by the lover

(ii) We can more reasonably attempt to distinguish this variety from Viśeshokti (ii 323), esp. the variety known as हेतुविशेषोक्ति (ii 328) Mammata defines विशेषोक्ति as—अवशयेषु कारणेषु फलावचः, and we have seen that in the illustration under discussion at least the subordinate कारणs are all there, but no effect ensues. But the gist of the illustration is in the epithet अदुष्टम्. That is what makes this a प्रतिषेधोक्ति.

Notes to II. 133-134—(i) In ii. 131 the subordinate causes were present but as the principal cause was negated the effect was lacking. Here in ii 133 the causes (all of them) are present and yet the expected result does not follow. This would accordingly be a case of विशेषोक्ति as usually understood. Only, Dandin's idea of Viśeshokti appears to have been a little different from that of Mammata and others (see Notes to ii. 323). According to our author a विशेषोक्ति is intended विशेषदर्शनायैव. The प्रतिषेध of death, the expected result, does not imply any special विशेष belonging either to the कारणs or the नायिका that we can discover. Hence this is no विशेषोक्ति in Dandin's acceptance of the term.

(ii) An Ākṣhepa as understood by the writers quoted in Note (ii) to II 120 is also for विशेषप्रतिषेध; compare—
न निषेधमात्रमाशेषः किंतु यो निषेधो बाधितः सत्रयोन्तरपर्यंतमिव. न विद्विष्टो-
माक्षिपति न आशेषः । But that is not Dandin's view of the matter, and while we are trying to read Dandin's work, we must lay aside all extraneous ideas.

Notes to II. 135-156—(i) In these verses Dandin shows how one identical theme—the hinderance of the lover's departure—can be poetically treated in various ways so as to form examples of different kinds of Ākṣhepa. The verses are probably of Dandin's own authorship, which shows that he was not without some poetical powers. The verses have been much quoted in other writers: see the Appendix on Parallelisms. The Alankārakaustubha gives an ex-

ample of आक्षेप which combines most of these prohibition-varieties and adds some more of its own (p 309)—

मा याहीत्यपमङ्गलं व्रज पुन स्नेहेन हीन वच-
स्तिष्ठेति प्रभुता यथारुचि कुरुवेवाप्नुदासीनता ।
नो जीवामि विना लयेति वचनं समाव्यते वा न वा
तत् किं शिक्षय नाथ यत् समुचितं वक्तुं त्वयि प्रस्थितं ॥

Our readers are probably already familiar with the classical passage in this strain from the end of the *Purvardha* of Bana's *Kadambari*

(ii) Regarding the illustration of प्रमुखाक्षेप (ii 137) Bhoja observes (p 427)—अत्र यद्यपि यात्रोद्यतं त्रियो रूयते [तथापि] प्रभृत्यर्थलाभादीनां कारणानां गमनपरत्वेन न निवारणपरत्वम् । अतोयं न रोधं किं तर्हि आक्षेप एव भवति ।

(iii) Regarding the illustration of आशीर्वचनाक्षेप (ii 142) Bhoja observes (p 421)—अत्र गच्छ इत्यस्य विधिवाक्यस्य ममापि जन्म तत्रैव भूयात् इत्याशिषानुकूलतयेव मरणमूचनान्निषेधं क्रियते इति शुद्धोक्त्या विद्याक्षेपः । The *Alamkarasarvasva* passes the following comment on the same stanza (p 120)—अत्र कयाचित् वान्तस्य प्रस्थानमन्तर्गतमप्यनिराकरणमुखेन विधीयते । न चास्य विधिर्गुक्तं अनिष्टत्वात् । नोयं प्रस्तुतद्रूपत्वेन निषेधमागूरयति । फलं चान्न अनिष्टस्य प्रस्थानस्यासंविज्ञानपदानिवन्धनमत्यन्तपरिहार्यत्वप्रतिपादनम् । एतच्च ममापि तत्रैवेत्याशी-प्रतिपादनेनानिष्टपर्यवसायिना व्यञ्जितम् ।

(iv) Regarding the illustration of यत्नाक्षेप (ii 147) Bhoja observes (p 424)—अत्र यथोक्तमुक्त्वा हिं करोमि इत्यानुकृत्येनैवाह । अत्र किं प्रधायित्वेति युक्त्या निषेधार्थत्वं गम्यत । सोयं योवतानुकूलध्वनि-विद्याक्षेपो रोध इत्युच्यते । अयमेव चास्या वैयर्थ्योक्तिपत्रे योक्तं प्रतिफलविद्याक्षेपो रोधो भवति ।

(v) The two stanzas about सूक्ष्माक्षेप (ii 155, 156) are probably interpolations. Our oldest Mss J and N omit them, and the fact that the Madras edition takes them before the two stanzas dealing with रोपाक्षेप points to the same conclusion. The interpolated stanzas were naturally placed at the end of a series dealing with the same theme. We had to retain them in the text so as not to disturb the numbering of the edition's principles.

Notes to II. 157-158 and 161-162—(i) Even our oldest Mss J and N give in the first pāda of ii. 158 the hypermetrical reading—अमावसुशोभाक्षेपः । The reading given by us is a conjectural emendation suggested by the variant given by V. Our Ms. N puts stanzas ii. 159, 160 after stanza ii. 162 and this fact we believe is not a pure accident. Probably this was Dandin's sequence. In any case this sequence can afford an explanation of the change of the original correct reading to the present hypermetrical reading which is clearly influenced by अमावसुशोभाक्षेप of ii. 162, which words were probably, in the original exemplar, written immediately underneath the words सावसुशोभाक्षेप. or in such a position as to make the wandering of the eye from the one to the other quite easy.—Since all our Mss give the hypermetrical reading, it further follows that our present copies are traceable to one original copy, and that the variæ lectiones are accordingly subsequent to the date of J, our oldest extant copy.

Notes to II. 159-160—(i) While most of the preceding varieties of Ākshepa were based upon some psychological or other attendant of the prohibition, in the varieties which follow Dandin as usual is attempting to combine the आक्षेपवैचित्र्य with the वैचित्र्य of some other figure. The examples are self-explaining.

(ii) In view of the use of the words सुष्य and गोण in this stanza as applied to the actual and the figurative moon the explanation of the same words we gave in our Notes to ii. 88 gains additional plausibility.

Notes to II. 163-164—(i) Compare ii. 26 and 27. It will be noticed that in सरयोपमा the पद्म was अप्रकृत and the मुरा the प्रकृत; such a distinction is not intended between सरदम्भोद and हंसदम्भक. Further in the उत्कर्ष of ii. 163 there is only a removal of the doubt, not an assertion as in ii. 27, second line

Notes to II. 165-166—For Dandin's conception of अर्थान्तरन्यास see Note to ii. 169 below.

Notes to II. 167-168—(i) In ii. 131 the कारण itself was negated ; here something else is negated on the strength of a कारण or हेतु adduced. Generally a कारण is कारक or productive cause and a हेतु a सापेक्ष or probatory cause. See ii. 235.

Notes to II. 169—(i) As in the case of Akshepa, Dandin's definition of Arthāntaranyāsa is also rather crude and wanting in the later pruning and refining with a view to make it more precise and to delimit its field from that of other alamkāras or sub-varieties of them. To begin with, Dandin speaks of वस्तु प्रस्तुत्य अन्यस्य वस्तुनः न्यासः and वस्तु has been here taken to mean a theme or a complete statement, so that an ordinary हेतु of an अनुमान is naturally excluded. Compare Vāmana, Vritti on iv. 3. 21—वस्तुग्रहणात् पदार्थस्य हेतोर्न्यसनं नार्थान्तरन्यासः । The figures-of-speech known as अनुमान or काव्यलिङ्ग (neither of which however our author admits) are in consequence differentiated from this figure. Between काव्यलिङ्ग and अनुमान the element of mutual distinction is the fact that in the former it is the कारकहेतु (e.g. बहि of धूम) while in the latter it is the सापेक्षहेतु (e.g. धूम of बहि) that is set forth, and there is further the circumstance that in the figure-of-speech known as अनुमान there is adduced the complete paraphernalia of a logical inference including the व्याप्ति. Both the figures nevertheless agree in this that both बहि the कारकहेतु and धूम the सापेक्षहेतु are individual objects and not statements or वस्तुः

(ii) Objections can be taken however to the above statement of the case on the ground that in an अनुमान the पदग्रहणहेतु is often a condensed and even complex statement, and in the काव्यलिङ्ग Mammata and others recognise a variety where the कारकहेतु is a वाच्यार्थ. Hence a better differentia between अनुमान and काव्यलिङ्ग

on the one hand and अर्थान्तरन्यास on the other is furnished by the condition that while the relation between say बह्वि and ध्रुव in first two figures is not of the nature of genus-to-species or species-to-genus, it is invariably that in the case of the समर्थवस्तु and the समर्थव्यस्तु occurring in the latter alaṃkāra. As Dandin does not lay down this condition and does not also recognise the figures अनुमान and काव्यलिङ्ग, the problem does not arise in his case at all. Dandin's हेतुलंकार however (ii. 235) does duty for both अनुमान and काव्यलिङ्ग and in our Notes to that figure we shall attempt to distinguish it from the figure now under discussion.

(iii) We will next draw attention to the word प्रस्तुत in the definition of this figure. This means that in an अर्थान्तरन्यास it is always the प्रस्तुत or the प्राकरणिक that is sought to be corroborated by the अप्रस्तुत, both प्रस्तुत and अप्रस्तुत being actually expressed, and that further the statement of the प्रस्तुत should come first in order. Where the order of statements is reversed Bhoja recognises a distinct sub-variety. Compare (p 429)—

जो जस्स हिअअदइओ दुक्खं देन्तो वि सो सुहं देइ ।,

वदअणह्दमिआणं वि वदइदं त्यणआणं रोमखो ॥

अत्र साधनसमर्थ वस्तु प्रथमत एवोपन्यस्य पश्चात् तत्साध्यमभिहितमिति विपर्ययादय विपर्ययो नामार्थान्तरन्यासः । Similarly when an attempt is made to suggest (and corroborate) the unexpressed प्रस्तुत by the expressed अप्रस्तुत or the unexpressed अप्रस्तुत by the expressed प्रस्तुत there results the figure of speech called समासोक्ति (ii. 205) that has to be distinguished from अर्थान्तरन्यास, where both प्रस्तुत and अप्रस्तुत are expressed. With reference to this distinction it may be noted in passing that Dandin's समासोक्ति embraces both समासोक्ति proper (प्राकरणिकेनाप्राकरणिकाक्षेपः) and the अप्रस्तुतप्रशंसा of Mammata and others (अप्राकरणिकेन प्राकरणिकाक्षेपः), and that his account of अप्रस्तुतप्रशंसा (ii 340) is slightly different from the one usually current [see Notes to that figure]

(iv) If we compare Dandin's definition of अर्थान्तरन्यास with his definition of प्रतिवस्तुमा, (ii. 46) we become conscious of a distinctive characteristic of this figure

which must be carefully grasped In an अर्थोत्तरन्यास there is always समर्थ्यसमर्थक relation between the two वस्तुs one being adduced in corroboration of the other Jagannatha gives a clear exposition of 'corroboration' (p 471)—समर्थनं च इदमेवम् इदमेव वा स्यादिति सशक्यस्य प्रतिबन्धक इदमित्यमवेति दृढप्रसङ्गः । In प्रतिवस्तुम्ना (and in Dandin's view this embraces the so called दृष्टान्त—compare Notes to 11 46) the two वस्तुs are merely related by an element of similarity, upon which in fact the figure depends एव साम्यप्रतीतिरस्तीति in the definition The साम्य or analogy, it is true, may be eventually used as a corroboration but that is not the primary and immediate object of the figure Compare प्रतीतिहोरेदुराच (p 35)—न सल्लु तस्य [दृष्टान्तस्य] समर्थ्यसमर्थकभावपुरोगरीकारेण प्रशंसि विम्वप्रतिविम्वभावमानस्य शब्दस्फुटत्वात् । अर्थाद्धि तत्र समर्थ्यसमर्थकभाववसत्यः । अर्थान्तरन्यासे तु समर्थ्यसमर्थक भावेनैवोपक्रमः ।

(v) The analogical samblance-required for प्रतिवस्तुम्ना [and दृष्टान्त] is more likely to be found between two general statements or between two particular statements, while corroboration is usually made of a particular by a general or of a general by a particular statement Most later writers accordingly introduce the above circumstance into the very definition of अर्थोत्तरन्यास which has been accordingly defined by Ruyyaka (viii 79)—

धर्मिणमर्थविशेषे सामान्यं यन्निधाय तत्सिद्धये ।
यत्र सधर्मिकमितर न्यस्येत् सौर्धान्तरन्यासः ॥

by Mammata (p 804)—

सामान्यं वा विशेषो वा तदन्येन समर्थ्यते ।
यत् तु सौर्धान्तरन्यासः ।

and by Jagannatha (p 471)—

सामान्येन विशेषस्य विशेषेण सामान्यस्य वा यत् समर्थनं तदर्थान्तर-
न्यासः ।

Our author however does not regard this as essential and accordingly in 11 175 he makes one particular corroborate another particular (see Notes to the stanza) Bhamaha (11 71), Bhoja (iv 67), Vāmana (iv 3 21) and others give also non commital defini-

tions similar to that of Dandin. We give the first—

उपन्यसनमन्यस्य यदर्थस्योदिताहते ।
ज्ञेयः सौथान्तरन्यासः पूर्वार्थानुगतो यथा ॥

and the last—

उक्तसिद्धये वस्तुनोर्थान्तरस्यैव न्यसनमर्थान्तरन्यासः ।

(vi) Finally, अर्थान्तरन्यास has to be distinguished from निदर्शन (ii. 348). According to the अलंकारकौस्तुभ (p. 265) the two themes or statements brought together in a निदर्शना have an identical or very nearly identical purport (किञ्चित् तन्मन्त्रा फलम्), while in an अर्थान्तरन्यास there is between the two a समर्थ्यसमर्थक—relation based upon सामान्यविशेषसंबन्ध. Compare (ibid.)—एवं च पूर्वोत्तरवाक्यार्थकार्यभरण-भावद्वये यत्र सामान्यविशेषरूपधर्मावाच्छिन्नतरं तत्रैवार्थान्तरन्यास इति फलितम् ।

(vii) As to the divisions of अर्थान्तरन्यास Dandin's classification stands alone by itself. Other principles of division adopted are according to Bhoja (iv. 68)—

स उपन्यस्तवस्तुनां साधर्म्येण च कथ्यते ।
यैधर्म्येण च विद्वद्भिर्नपरीत्येन कुत्रचित् ॥

Udbhata (p 32) gives a further classification दिशब्दोक्त्यान्यथापि वा । Alankārasarvasva (p. 109), Sāhityadarpana (x. 62) and other works mention a third important sub-variety :—वार्थ च कारणेनेदं कार्येण च समर्थ्यते । The majority of writers however refuse to recognise this sub-variety. Visvanātha tries his best to establish its existence, while the last and one of the very best incisive comment on the same is by Jagannātha (p 474). We refrain from going here into the controversy

(viii) A further varying upon the nature of this figure is responsible for the figures of speech known as विस्मर, उभयन्यास, प्रत्यनीकन्यास, and प्रतीकन्यास. An illustration of विस्मर is—स न जिग्ये महान्तो हि दुर्जयाः सागर इव । regarding which the Alankāra-kauṣṭubha observes (p. 320)—अत्र विशेषसमर्थनाय सामान्योपन्यासेऽपि पुनः सामान्यसमर्थनाय दिशेषोपन्यास इति विकस्वरोलङ्कारान्तरम् । Rudrata (viii. 85-86) thus explains and illustrates Ubhayanyāsa—

सामान्यावयवार्थो स्फुटमुपमायाः स्वरूपतोपेतो ।
निर्दिश्येते यस्मिन् उभयन्यासः स विशेषः ॥

सफलजगत्साधारणविभवा भुवि साधवौधुना विरला ।
सन्ति कियन्तस्तरव मुस्तादुसुगन्धिचारुफला ॥

Bhoja, finally, thus illustrates and explains प्रत्यनीकन्यास and प्रतीकन्यास (p 430)—

विरला उवआरिचिअ गिरिवेक्खा जलहरव्व वचन्ति ।
चिज्जन्ति ताण विरेहे विरलचिअ सरिप्पवाहन्दा ॥

अत्र यदिदमुपकृत्य अनपेक्षितप्रत्युपकाराणां गमनम् यच्चाकृतप्रत्युपकाराणां तद्विरहे वसादनम् तदुभयमपि जलधरसरि प्रवाहयोरन्योन्यातिशयितयोरुपन्यस्यमान प्रत्यनीकन्यासौ भवति ।

का कथा बाणसधाने ज्याशब्देनैव दूरत ।
हुकारेणैव धनुष स हि विमानपोहति ॥

अत्र विप्रप्रोत्सारणसमर्थाया बाणमोक्षणलक्षणाया क्रियाया प्रथमावयवभूत ज्या शब्द धनुषो हुकारमिवेति तत्साधनमुपन्यस्य प्रतापन्यासमभि रते ।

Vikasvara is admitted by the Kuvalayanandakara (verse 123), Ubhayanyasa as an independent Alamkara by Rudrata and Vagbhata (p 44) and as a sub-variety of अर्थान्तरन्यास by Bhoja, who is alone in recognising the last two alamkaras as additional sub-varieties of the same figure

Notes to II. 170-173—(i) Dandin's distinction between विश्वव्यापि and विशेषस्थ is not strictly logical It turns upon the mere extent of the denotation But the proposition—All obey Fate, and the proposition—All great men relieve suffering, are equally universal propositions as Logic understands them, and can both be adduced with equal cogency in support of the particular propositions subsumed under them

Notes to II. 174-175—(i) The eight sub-varieties given by Dandin go by pairs and hence our Sanskrit Commentary, following the commentary called श्रुतानुपालिनी, renders श्लेषाविद्ध by अविरोधिन् In the illustration the अविरोध is brought out from the circumstance that प्रियभवन and दक्षिण्य go harmoniously together, while the विरोध is shown in as much as मालिन्य (or दीप) and आह्लादन do not sort together This is perhaps possible, although in this interpretation varieties 3 and 1 have

little to distinguish them from the next pair. As it is however not absolutely necessary that all the varieties go by pair, it would perhaps involve less forced interpretation if श्लेष is given the usual interpretation of the use of words in two senses. The word दाक्षिण्य—upon which the entire point of the corroboration turns—is so used in ii 174. Other sub-varieties, it is true, may also use paronomastic words, but in श्लेषाविद्ध variety it is the most important word that is so used. Compare Ob—दाक्षिण्यशब्दस्य स्वाभाविकार्था बहव । तेषु अन्यतमं साध्यतया निर्दिष्टं साधनभूतेनान्यतमेन साध्यते इति श्लेषाविद्ध । विरोधवति युक्तात्मनि युक्त्यायुक्ते च अर्थान्तरन्यासे श्लेषासुबन्धे सत्यपि प्रायुक्तन्यासेन न तद्व्यपदेशः ।

(ii) In ii 175 the समर्थवस्तु is made up of a proposition which embraces a विरोध and it is corroborated by an other proposition which also embraces a similar विरोध. The two propositions, as we understand matters, are both particular. It would accordingly be an instance of दृष्टान्त in other writers, but Dandin would classify it as अर्थान्तरन्यास because the idea of corroboration is evidently the leading idea of the उत्तराध. If the idea of साम्य were the more prominent one it would be, according to Dandin, a case of प्रतिवस्तूपमा. We consequently prefer taking the word द्वितीय in the sense of 'a good Brahman'.

Notes to II. 176-17.—(i) The distinctive principle underlying the last four varieties is very elusive. In ii 176 the समर्थवस्तु [and not the समर्थवस्तु also as in ii 175] involves some one doing something improper or against one's nature, in ii 177 both the साम्य and the समर्थवस्तु propositions involve the doing of an appropriate action, in ii 178 the action in the समर्थवस्तु proposition is accordant for one agent but discordant for another agent, and in ii 179 the action is discordant for one agent and therefore accordant for another agent. Ob and Cb understand विपर्ययन्मन्यभावापत्ति or अतथाभावनम् and explain इन्दो क्षीतनया [नयः] गवन्निनयस्यपि क्षीतयेन भवितव्यम् । अथा न न विपर्ययः । The point is however debatable.

Notes to II. 180—(i) Vyatireka consists of two parts—साधर्म्यकथन and भेदकथन—both of which are essential to the nature of the figure. The Upamā-variety called अतिशयोपमा (ii. 22) aimed at bringing out the साधर्म्य alone (इयत्थेव भिदा नान्या), the varieties called निन्दोपमा and प्रशंसोपमा, although mentioning with disapprobation or approbation certain points of inferiority or superiority in the Upamāna did nevertheless content themselves with asserting the साधर्म्य with more or less emphasis (cp समानमपि सोत्सेकम् and तौ तुल्यौ), and the variety named विपर्ययोपमा, ii. 17, (—प्रतीप of later writers) mentioned साधर्म्य but did not mention the भेद, which was left merely to be inferred from the circumstance of the उपमेय and the उपमान having changed their normal relation. It must also be noted that the साधर्म्य and the भेद must each concern itself with a *distinct* गुण. As Jagannatha observes (p 347)—प्रतीपादौ उपमान-तमानकृत एवोत्कर्षं न वैधर्म्यकृत । साधर्म्यस्यैव प्रत्ययात् । अधिकगुणवत्त्वमात्रम् उपमानगतापकर्षमात्रं वा न व्यतिरेकस्वरूपम् । The same writer later likewise remarks (p 350)—ननु अस्यालंकारस्य वैधर्म्य-मूलस्य उपमाप्रतिबलत्वमेवोचितम् न तूपमागर्भत्वम् तस्या साधर्म्यमूलकत्वात् अम्य च तन्निषेधरूपेणैव प्रप्ले । न चेष्टापत्तिः सिद्धान्तभङ्गप्रसङ्गात् । सत्यम् । यद्वृणपुरस्कारेण यस्य यत्सादृश्यनिषेध उक्त्यपर्यवसायी तस्य तद्वृणपुरस्कारेण तत्सादृश्यस्याप्रतिशान्तिरपि गुणान्तरेण सादृश्यप्रत्ययस्य दुर्वारत्वात् । यदि च तत्सादृश्य-सामान्यनिषेधो विवक्षितः स्यात् गुणविशेषपुरस्कारोन्नेयः स्यात् धनेनायमस्मादधिक इत्युक्ते विद्यया रूपेण कुलेन च सम इति सर्वेनानुप्रत्ययात् । एव च प्रतीयमानमपि सादृश्य गुणान्तरकृतनिषेधोत्थापितेनोत्कर्षेण हतप्रभमिव बन्ध कृतमिव न चमत्कार-विशेषमाधातु प्रभवतीति प्राचामाशयः ।

(ii) The variety called प्रतिषेधोपमा (ii. 34) comes nearer to this figure. As Dandin gives it as an Upamā variety some kind of साम्य between the moon and the face must evidently have been intended. The point of the साम्य is not here actually expressed. If we imagine that it is the कान्ति the example becomes a regular व्यतिरेक with the implied साम्य as regards कान्ति and the expressed भेद in consequence of कलङ्क and जडता—compare ii. 187 below. If however we regard the point of साधर्म्य and वैधर्म्य to be the same—say आह्लादकत्व—and interpret the example to mean that the moon because of its two defects, cannot be a match to the face as regards chara-

ingness—and this is how Dandin wants us to understand the passage—we can distinguish *प्रतिषेधोपमा* from *व्यतिरेक* because in the former there is not *गुणविशेषवत्त्वेन उत्कर्ष* as Jagannātha would say. Compare to the same effect the definition of Rudrata (vii 86)—

यो गुण उपमेये स्यात् तत्प्रतिषेधार्था च दोष उपमाने ।

व्यस्तसमस्तन्यस्तौ तौ व्यतिरेक त्रिधा कुरुत ॥

As the *Agnipurāṇa* does not recognise *Vyatireka* as a distinct figure, what it defines as *Vyatirekhopama* (344 13-14)—

बहोर्धर्मस्य साम्येपि वैलक्षण्यं त्रिवक्षितम् ।

यदुच्यतेतिरिक्तत्वं व्यतिरेकोपमा तु सा ॥

must be taken to include both *व्यतिरेक* and *प्रतिषेधोपमा*

(iii) As to the varieties of this figure, since one aspect of it is *उपमा*,—as Jagannātha observes—*उपमाप्रभेदा सर्व एवान्न सम्भवति* । But it is usual to recognise only three of them according as the *साधर्म्यं* is *शब्दोपात्त* (i e both *इवादीनामुपादाने शाब्दम्* and *तुल्यादीनामुपादाने आर्थम्*) or *प्रतीत* . Next as to *भेदव्यञ्जनम्*—*उपमानस्यापसर्पणमित्तम् उपमेयस्योत्पत्तिमित्तं चेत्युभयमपि यत्रोक्तं तत्रैव । अपसर्पणहेतुमात्रस्य उत्कर्षहेतुमात्रस्य उक्तौ द्वयोरप्यनुक्तौ च त्रयो भेदा इति चत्वारः* । This gives by combination 12 varieties, and the introduction of *श्लेष* in the statement of *भेद* at once doubles their number . A further principle of sub division is the relation between the two things brought together for comparison and contrast, which might be either class concepts or individuals (*स्वजाति व्यतिरेक* or *स्वव्यक्तिव्यतिरेक*) and the last differentia is the motive for *भेद* which may be simple or rendered complex by involving a further process of similarity within the difference, as in ii 193, 194 . All these principles are admitted by Dandin though not actually illustrated

(iv) In all latter day discussions about *Vyatireka* there is a theme that comes in invariably for treatment the genesis of which is to be found in the following statement of Rudrata (vii 89 90)—

ये गुण उपमाने वा तत्प्रतिषेधार्था च दोष उपमेये ।

भवन्तो यत्र समस्तौ स व्यतिरेकोपमान्यस्तु ॥

क्षीण क्षीणोपि शर्मा भूया भूयो विवर्धते सत्यम् ।

विरम नसीद् सुदरि यौवनमनिवर्ति यात नु ॥

Ruyyaka (p 80) explains the point of the example of this उपमानादुपमेयस्याधिकगुणत्वे व्यतिरेक by saying—चन्द्रापेक्षया च यौवनस्य न्यूनगुणत्वम् । शशिवैलक्ष्येन तस्यापुनरागमात् । As against this Mammata asserts (p. 784)—अत्र यौवनगतात्येयाधिक्यं हि विवक्षितम् । Jayaratha the author of अलंकारसर्वस्वविमर्शिनी and Visvanātha the author of साहित्यदर्पण side with the older school while Jagannātha follows Mammata. The following full extract from the रसगङ्गाधर (pp 352-353) will make the position on either side quite clear—
नन्वन उपमानादुपमेयस्य न्यूनत्वं व्यतिरेक इति न युक्तम् तस्य हि वास्तवेनाह्व-
त्वात् । यौवनस्य चास्थिरत्वे प्रतिपाद्ये चन्द्रापेक्षयाधिकगुणत्वमेव विवक्षितम् यदेत-
च्चन्द्रपरं यातं स पुनरामातीति । [इति चेदमदेतत् ।] यतोऽत्र चन्द्रवद्वतं सयौवनं
यदि पुनरागच्छेत् तत् प्रियं प्रति चिरमीर्ष्याद्यनुबन्धो युज्येत । इदं पुनर्हृतयौवनं
यातं सत् पुनर्नागच्छतीति ईर्ष्याद्यन्तरायपरिहारेण निरन्तरतयेव प्रियेण सह जनु-
सफलयितव्यम् । विगीर्ष्याम् । स्वजं प्रियं प्रति मन्युम् । वर प्रसादम् । इति प्रिय-
व्यस्योपदेशे प्रियं प्रति कोपोपशमाय चन्द्रापेक्षया यौवनस्यापुनरागमनं न्यूनगुणत्वेन
विवक्षितमिति न्यूनत्वमपि व्यतिरेकः रसपरिपोषकतया चास्यापि ह्यत्वम् इति ॥
[Jagannātha replies] तदुभयमायसत् । अस्मिन् हि प्रियहितकारिण्या
वचने चन्द्रादप्यधिकगुणत्वमेव विवक्षितम् न न्यूनगुणत्वम् । चन्द्रो हि पुनः पुनरा-
गमनेन लोके सुलभः अत एव न तादृशमाहात्म्यशाली । इदं च पुनर्यौवनमपुनरा-
गमनेनातिदुर्लभतरत्वादनुत्कृष्टमिति मानादिभिरन्तरायैः शठजनश्लाघनीयैर्विदग्धया
भवत्या मुधा गमयितुमसाप्रतमिति तावदुपास्तगुणकृतमुत्कृष्टत्वं स्फुटमेव । सकल-
सुखनिदानत्वायनुपास्तगुणकृतोप्युत्कर्षोऽत्र वाक्यार्थपरिपोषाय सहृदयसरणिमवतरति ।
अन्यथा विमिलस्य कदर्ययौवनस्य कृते मया मानाद्विरस्यते यातु नाम यौवनमिति
प्रतिकूलेनार्थेन प्रकृतार्थस्यापुष्टतापत्तेः ।

Notes to II. 181-184—(1) As we have seen (Note (iii) to ii 180) it has been customary to have, along with एक and उभय Vyatireka, अनुभय Vyatireka with the three sub-varieties depending upon the manner of express-
ing साधर्म्यं, each with further two-fold differentiation depending upon the presence or absence of श्लेषः. The three श्लेष varieties from out of these six are declared to be impossible. Says Uddyota on Kavyaprakāsa-
pradīpa (p 793)—अत्रेदं चिन्त्यम् । उपात्तवैधर्म्यांशे श्लेषेणैव व्यतिरेकस्य श्लेषसुलक्ष्णमुचितम् ननु यत्रकुत्रापि श्लेषेण । एवं बोधयानुपादाने श्लेषकृतभेदत्रयं चिन्त्यमेव । To which may be added the conclusion of Jagannātha—इयं च अनुवर्तिगतिर्मेवा इति प्राप्तामुक्तिर्विपुलेन्द्रादहरणा-
भिज्ञैर्यथाशब्दविदुषादनीयाः ।

Notes to II. 185-188—(i) These three varieties are an attempt, after Dandin's manner, to combine the वैयर्थ्य of this figure with that of some other figure or figures

Notes to II. 189—(i) As before observed (Note (iii) to ii 180), शब्दोपादानमादृश्य includes what is called शाब्दसाधर्म्य as well as आर्यसाधर्म्य. Regarding this distinction Mammata notes (pp. 664 ff)—यथेतरादिशब्दाः यत्परा नम्येरोपमानताप्रतीतिरिति यद्यप्युपमानविशेषणान्येने तथापि शब्दसत्तिमहिम्ना धृत्यैव परीयन् गन्धर्वा प्रतिपादयन्तीति तत्सद्भावे श्रौती उपमा । तथैव तत्र तस्यैव (पा० V. i 116) इत्यनेन विहितस्य वतेरुपादाने ॥ तेन तुल्य सुगम् इत्यादौपमेये एव तत्र तुल्यमस्य इत्यादौ चोपमाने एव इदं च तत्र तुल्यम् इत्युभयत्रापि तुल्यादिशब्दानां विधान्तिरिति साम्यपर्यालोचनया तुल्यताप्रतीतिरिति साधर्म्यस्य आर्थत्वात् तुल्यादिशब्दोपादाने आर्थी । तद्वत् तेन तुल्यं क्रिया नेद्वितिः (पा० V. i. 115) इत्यनेन विहितस्य वते स्थिती ॥ In प्रतीयमानमादृश्य the उपमावाचकशब्द is altogether absent

Notes to II. 190-192—(i) Compare ii 190 with ii 22. In the latter इत्येव मित्रा नान्या emphatically declares the साधर्म्य. In the former only the भेद is stated and the साधर्म्य is left to be inferred. It should also be noted that ii 22 mentions a circumstance that can be regarded as उपमानोत्पत्तिहेतु while the जलमरोहि of ii 190—by an easy change into जडमरोहि and even without it—can constitute an उपमानोत्पत्तिहेतु

(ii) On ii. 191, which Bhoja quotes, he observes (p 237)—अत्र कान्तामृगेश्वरयोः प्रतीयमानसादृश्ययोः प्रविलासमदरागौ तदभावौ च विसदृशौ भेदकाविति सोय प्रतीयमानसादृश्योरमदृश्यव्यतिरेकः ।

Notes to II. 193-196—(i) The essence of a सादृश्यव्यतिरेक consists in the fact that in it what is offered as a भेदक or distinguishing characteristic between the उपमान and the उपमेय has in it an element of सादृश्य. The सादृश्य however is sufficiently subdued to allow the भेदप्रतीति to gain hold upon our mind at least in the first instance Bhoja observes on this stanza as follows (p. 305)—

अत्र सुसाम्भोजयोः कुठ्ठे सुरभिगन्धिनी इति पदभ्यामभिधीयमानसादृश्ययोः
सदृशमेव भ्रमद्वयमत्र लोलुपित्व च भेदकमुपन्यस्तमिति सोऽयं शब्दोपात्तसादृश्ययोः
सदृशव्यतिरेकः ।

(ii) The illustration in ii. 194 and its explanation in ii. 195 have given rise to a serious difference of opinion amongst the commentators, which is partly helped by a difference of reading in ii. 195. The reading adopted by us is supported by strong manuscript authority while P's substitution of चन्द्रहंसयोः for विद्यदम्भसोः is hardly motivated, although he remarks—अत्र पूर्वार्थान्ने विद्यदम्भसोरिति उत्तरार्थान्ने चन्द्रहंसयोरिति पाठो न मनोरमः । It is even doubtful if P. had any Mss. to back him

(iii) The commentaries A and B printed in the Madras edition are at one in regarding ii. 194 as containing two illustrations of सदृशव्यतिरेकः, one in each *ardha*, the first being प्रतीयमान (= स्थित्वा उत्तीयमान) नाभय्ये and the second प्रतीत (= प्रगित्) नाभय्ये, both however being distinct from ii. 193, which is a case of शब्दोपात्तगम्य. The full statement of the figure according to this view is—

पूर्वार्थे	उत्तरार्थे
उपमान—चन्द्र	उपमान—नभश्च
उपमेय—हंस	उपमेय—पयस्
प्रतीयमान—शुद्धि	प्रतीयमाननाभय्य—शोकस्य [v. 1 शोदस्य]
भेदक—अमर, तीय	भेदक—नक्षत्र, दुःखद
भेदकसादृश्य—नीलव्य	भेदकसादृश्य—मनीहारित

Our criticism of this view is—(i) it is not quite clear why two examples are needed: Dandin hardly ever introduces an extra sub-variety in this way. (ii) The words प्रतीत and प्रतीयमान are given a rather unusual sense (iii) The भेदकसादृश्य has to be extraneously brought in. It is not likely that where the main point of the illustration is the सादृश्य of the भेदक Dandin would leave that to be entirely supplied. (iv) It is not explained why the भेदक of the first example are made the उपमान and उपमेय in the second. It cannot be a mere accident. Lastly, (v) Why should शुद्धि be प्रगित् and शोकस्य [or शोदस्य] be अप्रगित्? And in any case why does ii. 195 first explain the example in the उत्तरार्थे and then that in the पूर्वार्थे rather than vice versa?

(iv) A better way of understanding the passage would probably be to regard it 194 as forming one example of सदृशव्यतिरेकता with प्रतीयमान (= गन्धानुपात्त) साम्य. Thus—

उपमान—चंद्र

उपमेय—हंस

शब्दानुपात्तसाम्य—श्रुति, which is apprehended first (प्रतीति)

भेदक—नभस्, पय

भेदकसादृश्य—नक्षत्रमालिता, उत्कृष्टमुदर, this is apprehended as an after thought

The only difficulty in the way of this interpretation is the two dual locatives (or genitives) connected by च in it 195. The locatives can be translated by—"between the moon and the hansa, in regard to sky and water, a difference etc", and च could be regarded as expletive. Bhoja, it must be added, favours the earlier interpretation. His remarks on this stanza are (p 305)—अत्र पूर्वार्धे चन्द्रहंसयोः प्रतीयमानसादृश्ययोरम्बरोत्तसत्त्वतोयभ्रमणत्वे उत्तरार्धे तु नभः पयसोर्नक्षत्रमालित्वोत्कृष्टमुदरे सदृशे एव भेदकं । सोऽयं प्रतीयमानसादृश्ययोः सदृशव्यतिरेकः ।

Notes to II 197-198—(i) Bhoja remarks on this illustration as follows (p 303)—अत्र योवनप्रभवस्य तमसः समोचाला सह दृष्टिोधकमिति सादृश्यमुक्त्वा अरलालोऽसहाय्यमदार्यं सूर्यरग्निभिरिति व्यतिरेको विहितः । सोऽयं स्वजातिव्यतिरेकः ।

(ii) This stanza is made to support the weight of a chronological argument for the priority of Bana's Kadambari over the Kavyaḍarsa of Dandin—a weight which it is too weak to sustain, for, even though the conclusion be sound it should not be supported by an unsound argument. Peterson (Dasakumara, First Edition, Preface) and Pandit Maheshchandra Nyayaratna before him (A S B, Proceedings 1887, p 193) regard Kavyaḍarsa ii 197 as a reminiscence of Bana in his Kadambari, (B S S p 102 l 16)—केवलं च निसर्गत एव अमानु-भेद्यमरलालोऽलोच्छेद्यमुग्रदीपप्रभापेयमतिगहनं तमो योवनप्रभवम् । Nothing need hinder us, as far as the two passages alone are concerned, from regarding the Kadambari idea as an elaboration of that in the Kavyaḍarsa. More probably the two are quite independent of each other.

Notes to II. 199—(i) Compare Notes (i) and (ii) to ii. 131–

132 In further distinction of कारणाक्षेप from विभावना it may be stated that while the former stops at a mere denial of the cause the main point of the latter turns rather upon the विभावना or imagining of the new cause (or स्वाभाविकत्व) to explain the effect. The name of this figure can be explained as विभाव्यते कारणान्तरादि यस्याम् (the way that Dandin suggests) or विशिष्टस्य कार्यस्य भावने यत्र (the way that Bhāmaha (ii. 77), Udbhata (P. 38), and Ruyyaka (P. 124) prefer), both explanations of course amounting to the same thing. But it is interesting to note, as an indication of a difference in tradition, that Dandin and Bhāmaha give different explanations. We may also mention another fact in this connection that would point to the same conclusion. In the definition of this figure Bhāmaha, Udbhata, Vāmana Mammata and others use the word क्रिया instead of कारण or हेतु, which is chosen by Dandin, Bhoja, Ruyyaka, Rudrata, Viśvanātha, Jagannātha, and others. Prati-hārendurāja explains the use of the word क्रिया as follows (p. 38)—उह यदिहचिन् प्रायते तत् सर्वं क्रियाफलम् । क्रियामुत्तेन कारणेभ्यः कार्योत्पत्तेः प्रतीतिरिति रूपेण परिहृत्यमानत्वात् सर्वेषां फलभूतानां क्रियावाच्यप्रहितं कारणम् । यत्र च क्रिया प्रतिपिब्यते अथ च क्रियाफलस्योत्पत्तिरवदिश्यते तत्र विभावनायां लोकारः । Ruyyaka's comment on this terminology is worth quoting (p. 125)—उह च लक्षणे यद्यप्यन्यैः कारणपदस्थाने क्रियाग्रहणं कृतं तथापीह कारणपदमेव विहितम् । नहि सर्वैः क्रियाफलमेव कार्यमभ्युपगम्यते वेद्याकरणरेव तथाभ्युपगमात् । अतो विशेषमनयेत्य सामान्येन कारणपदमेवेह निर्दिष्टम् ।

(ii) The production of an effect without a cause is a violation of the natural law of causation—is a मृष्टि-कर्मविरोध. As Jagannātha observes (p. 435)—विरोधमूला हि विभावनायल्लोकारः । विरोधस्यैव विद्युत्प्रभाववदापाततः प्रतिभागमानस्य चमत्कार-वीजत्वात् । Vihhāvanā, however, is to be distinguished from the figure-of-speech called Virodha (ii. 333 ff.) where the things brought in apposition to each other are equipotent and are not related to each other by any causal relation. As the *Alamkārasarvasva* says (p. 124)—कारणभावेन चोपकान्तात् चमत्कारात् कार्यमेव कारणमाननेन प्रतीयते न तु मतं कारणभाव इत्यन्त्योनकारस्यानुयायिनाद्वैतस्य लोकारात् मेरः । To

the same effect writes the author of the *Sahitya-darpana* (p 551)—विभावनाया कारणभावेन उपनिष्यमानत्वात् कायमेव वाध्यत्वेन प्रतीयते । विरोधोक्तो च कार्याभावेन कारणमेव । इह तयोन्य द्वयोरपि वाध्यत्वमिति भेदः । We can in brief say that *Virodha* is a general name for figures of speech based on contradiction, and that *विभावना* as well as *विरोक्ति* are particular cases of *Virodha* that have been recognised as independent figures

(iii) The contradiction involved in a *Vibhavana* is of course an apparent contradiction which admits of an easy solution by कारणान्तरविभावन or स्वाभाविकत्वविभावन. The solution however, ought to be quite easy समाधौ सुलभे सति, as *Bhamaha* (ii 77) and *Udbhata* after him (p 38) observe, and yet at the same time there must be some kind of an actual problem to be solved. Thus in the illustration in ii 200 क्षावन्व has two senses पानमत्तता the primary sense, and शरत्कालजनितोत्साहविशेष the secondary sense. Now सुगपान is not the cause of the उन्माहावशेष and so there is no contradiction in the statement that the कादृष्यः are अपातनीयः. Such is the solution or समाधि. The difficulty arose from the identification of the secondary sense of क्षीवता with the primary sense. Adapting the explanation of *Jagannātha* (p 432) to the case in point we can say—अत्र यस्य कार्यस्योत्पत्तिर्निवर्त्यते न हि तदीयकारणत्वेनावगतमर्थं व्यतिरेकं प्रतीयते । यदायकारणव्यतिरेकमर्थं प्रतीयत न हि तस्य कार्यस्योत्पत्तिर्निवर्त्यते । क्षावत्वं चात्र शरत्कालजनितोत्साहविशेषः । न तु पानमत्तता । पानं च न कावचनितमत्तताया कारणम् । अपि तु वारणाविशार विशेषस्य । तथा च कथमत्र विभावना इति चेत् । मुख्यं हि क्षावत्वं पानमत्तता । गौणं च शरत्कालजनितोत्साहविशेषः । तयोर्गोणमुत्प्रेष्यो क्षीवयो सादृश्यमूलन अभेदाध्यवसानरूपेणातिशयेन मति भेदस्वरूपेन मत्तताकारणमपि पान शरत्कालानां त्साहकारणं न गतम् । तदभावे चात्र कार्याभितोयध्यवगितस्य पांडाविशेषस्यापि निवर्धनात् विभावनागुणपरिरूपा दाया । एव चास्मिन्नलंकारे खड्गापि कार्याशे अभेदाध्यवसानरूपातिशयोक्तिरनुप्राणयतया स्थिता । तथा च आयमा दीर्घाऽवेदकी कृतम्य वस्तुन सश्वस्तुद्वये जावयवसऽधिगणनव्यतिरेकमामानाधिकरण्यात् अपरा व्यङ्ग्यत्वात्, पद्यमानं भवति । अत्र च कार्यशेऽकारणभावरूपविरोधित्वे वाध्यत्वमेव स्थितं न बाधयतया । कार्यशेऽस्य कल्पितत्वात् कारणभावात् च स्वभावसिद्धत्वात् । अत एव कार्यशेऽपि रूपांशेण पर्यवस्यति इति । तथा च प्रकृतस्यैव एव निष्पन्नम् । वस्तुन कारणभेदात् पानादित्यक्षीवत्वं भिन्नम् भिन्नं च शरत्कालजन्यम् । तच्च सादृशात् अभेदा यवमानेन अभिन्नं भवति । तथा च पानादिकारणाभावे प शब्दजन्यम्

विनातायम्य क्षीयत्वस्य स्थितिः सम्भवत्येव । तस्मात् कारणाभावे कथं कार्योत्पत्तिरिति शङ्काया चेति स्थितिः ।

(iv) Vibhavanā can be variously sub divided. The commonest division is two fold उच्यमिता and अनुक्तमिता, but we can have more. For instance the प्रसिद्धत्वं might be itself bodily negated (स्वरूपतः) or there may be a statement of its powerlessness to discharge its function though actually present (व्यापाराभावः as in ii 338), or its deficiency in regard to its qualities and attributes (अवच्छेदकाभावः as in ii 324) or as regards its associated adjunct (सहकार्याभावः). For illustrations and details see Alamkarakaustubha, pp 311-12, where some of the examples given are, according to Dandin, examples of Virodha and not of Vibhavana. The Kuvalayanandakara gives six kinds of Vibhavanā, as under (stanzas 76ff)—

विभावना विनापि स्यात् कारणं कथं ननु च ।
अप्यलान्तरमासिक्तं रक्तं तत्स्वरूपद्वयम् ॥
इदं नामममप्रत्ययं कार्योत्पत्तिश्च सा मता ।
अश्वरती शरद्विधौ र्वगजयनि मन्मथ ॥
कार्योत्पत्तिस्तृताया स्यात् सन्त्यपि प्रतिपद्यकः ।
नरन्दानव ते राजन् दशस्यमिभुचगम ॥
अकारणात् कार्यजन्यं चतुर्थी स्याद्विभावना ।
शब्दसाधूणां निनादो यस्युदेति महद्द्वन्द्वम् ॥
विद्वद्भावात् कार्यसंपत्तिश्च सचिद्विभावना ।
गीताशक्तिरणास्तुर्वी हतं स । अप्ययन्ति ताम् ॥
कारणात् कारणजन्यापि ह्यत्र सचिद्विभावना ।
यथा पयोराशिरभूत् करुणपतरोन्मव ॥

In criticism of this six fold division Jagannatha says (p 434)—तस्मादागेन प्रसरणं प्रसारान्तराणामाश्रितत्वात् षट् प्रकारा इत्यनुपपत्तेरिव । Rudrata (ix 16 21) in a like manner, after laying down that विभावना is a figure of speech based upon अतिशय attempts a three fold division of it, which is also not distinctive enough. More worthy of consideration is the classification of Bhoja who after giving the two fold distinction of कारणान्तरविभावना and स्वाभाविकत्वविभावना after the manner of Dandin gives a three fold sub classification as follows (iii 10ff)—

शुद्धा विना विनिता च विनिता सा निगद्यते ।
शुद्धा येनैकमुद्दिश्य हेतुरेका निवर्तते ॥

अनेको यत्र सा चित्रा शिचित्रा यत्र तां प्रति ।
तयान्यया वा गीर्भद्गया विरोधः कथितुच्यते ॥

Vibhavanā is closely allied to Viśeshokti and more comment on this figure will be found in our Notes to ii 323

Notes to II. 200-202—(i) Bhoja regards these as examples of शुद्धा विभावना as above defined His explanation of ii 200 is—अत्रैकैकं कादम्बादिकमुद्दिश्य धीवतादे पीतत्वादिरेकैकं प्रसिद्धहेतु-
व्याप्तते हेतुवन्तर च शरत्प्रभातो विभाव्यते । रोय शुद्धा नाम कारणविभावनायां
विभावना । and of ii 201 in similar terms—अत्रैकैकं दृष्ट्यादिक-
मुद्दिश्य अमितत्वादेरनजितरादिरेकैको हेतुर्व्याप्यते स्वाभाविरूप चासितत्वादि
दृष्ट्यादिविभाव्यते । रोय शुद्धा नाम स्वाभाविरूपविभावनायां विभावना ।

Notes to II. 203-204—(i) In ii 203 there is no विभावन of anything There is no कारणान्तर and the स्वाभाविरूप is शब्दोपात्त We can possibly say that the प्रसिद्धहेतु that is denied is itself विभाव्य, but it is a question if Dandin so understands the matter

Notes to II. 205-207—(i) The following are some of the more important definitions of Samasokti—

Agnipurana (345. 17)—

यत्रोक्तं गम्यतेन्योर्थस्तत्समानविशेषण ।
सा समासोक्तिरुदिता सशेषार्थतया बुधैः ॥

Bhāmaha (ii 79)—

यत्रोक्ते गम्यतेन्योर्थस्तत्समानविशेषण ।
सा समासोक्तिरुदिता सदिप्तार्थतया यथा ॥

Udbhata (page 39)—

प्रकृतार्थेन वाक्येन तत्समानैर्विशेषणैः ।
अप्रकृतार्थेन समसोक्तिरुदाहृता ॥

Vamana (iv 3 3)—

उपमेयस्यानुक्तो समानवस्तुन्यासः समासोक्तिः । मक्षपवचनात् समा-
सोक्तिरित्याख्या ।

Ruyyaka (page 84)—

विशेषणानां साम्यादप्रस्तुतस्य सम्यक्त्वसमासोक्तिः ।

Bhoja (iv 16 49)—

यत्रोपमानादेवैतदुपमेयं प्रतीयते ।

अतःप्रसिद्धेस्तामाहुः समासोक्तिं ननीपिण ॥

सद्वपेयोच्यते यस्मात् समासोक्तिरियं ततः ।

सैवान्योक्तिरनयोक्तिरुभयोक्तिश्च कथ्यते ॥

Mammata (page 741)—

परोक्तिर्भद्रे के श्रित्ते समासोक्तिः ।

Visvanatha (x 56)—

समासोक्तिं समेयेन नायलिङ्गविशेषणे ।

व्यवहारसमारोपं प्रस्तुतन्यस्य वस्तुन ॥

And finally Jagannatha (page 367)—

यत्र प्रस्तुतधर्मको व्यवहारसाधारणविशेषणमानोपस्थापिताप्रस्तुतधर्मिकव्यवहाराभेदेन भासते सा समासोक्तिः ।

(ii) It will be observed that while Dandin gives for this figure a most elementary definition, the advance in the various other definitions consists in introducing further conditions and qualifications in the definition with a view to delimit its sphere and to distinguish it from other allied figures such as प्रतिवस्तूपमा तुल्ययोगोपमा अर्थान्तरन्यास, तुल्ययोगिता and अप्रस्तुतप्रशमा. The first point to be noted is that as far as Dandin's definition goes it includes cases where the अप्रस्तुत conveys the प्रस्तुत or the प्रस्तुत the अप्रस्तुत but all the writers whose definitions are quoted above—except the first two—include only the former case under समासोक्ति designating the latter as अप्रस्तुतप्रशमा. Dandin recognises the figure अप्रस्तुतप्रशमा but as he understands प्रशमा as स्तुति and not mere कथन his definition is not अतिव्याप्त. See our note to ii 340.—In the second place while Dandin only requires that the two वस्तु be तुल्य some of the later writers want that they should be alike as regards their विशेषण and that further these विशेषण be paronomastic or श्रित्. Ruyyaka's remarks in this connection are quite explicit (p 84)—इह प्रस्तुताप्रस्तुतानां कनिष्ठाच्यत् कथितम्यन्तमिति द्वेनियम् । वाच्यत्वं च श्लेषनिर्देशाभङ्गत्वा पृथगुपादानेन वेयपि द्वेनियम् । एतद्विविधमपि

श्रेयार्थमारस्य विषयः । गम्यत्वं तु प्रस्तुतनिष्प्रस्तुतप्रत्यगान्वयः । अप्रस्तुतनिष्ठं तु समासोक्तिविषयः । तत्र च निमित्तं विशेषणगाम्यम् । विशेष[ण्य]स्यापि साम्ये श्रेयप्राप्तेः । विशेषणगाम्यादि प्रतीयमानमप्रस्तुतं प्रस्तुतवच्छेदकत्वेन प्रतीयते । अवच्छेदकत्वं च व्यवहारगमारोपः न रूपसमारोपः । रूपगमारोपे तु अवच्छादितत्वेन प्रवृत्तस्य तद्रूपस्तिव्यादेव रूपम् । तच्च विशेषणगाम्यं श्लिष्टतया साधारण्येनौपम्यगर्भत्वेन च भागात् त्रिधा भवति ।

(iii) In प्रतिपक्षप्रमा, तुच्ययोगोपमा, तुच्ययोगिता, and अर्धान्तरन्यास, for one reason or another, both the प्रस्तुत and the अप्रस्तुत are शब्दोपात्त; in समासोक्ति only one of them is present, the second being गम्य by one of the three modes described at the end of the above quotation. We have just referred to Dandin's conception of अप्रस्तुतप्रसंगा. Dandin does not recognise the figure called श्रेय, regarding which the प्रतापस्त्रीय says (p 410)—समासोक्तौ विशेषणविशेषयोर्द्वयो-रपदानाभावाच्छ्रेयाद्विशेषः । Lastly the commentators spend much ingenuity in distinguishing एवदेशविनिर्णय रूपक from समासोक्ति, regarding which the following brief statement of conclusion should suffice (Jayaratha, p. 85)—एवं समासोक्तौ व्यवहारगमारोपादप्रस्तुतेन प्रस्तुतस्य विशेषणलक्षणमवच्छेदकत्वं विधीयते रूपके तु रूपगमारोपादप्रस्तुतिव्याप्यमाच्छादकत्वम् इत्यनयोर्भेदः । This statement of the case has however been much criticised. We would refer the curious to Sāhityadarpana (p 530), Kuvalayananda (stanza 60, Vṛiti), Rasagan-
gādhara (pp 373 ff.), Alamkāraustubha (pp. 254 ff) and Sāhityasāra, (pp 446 ff)

(iv) For sub-divisions of Samāsokti see Notes to ii. 208 below. Samāsokti is liable to a दोष called अनुपादेयत्व, which Mammata (p 958) thus explains—साधारणविशेषणशब्दादेव समासोक्तिरनुक्तमपि उपमानविशेषणं प्रकाशयतीति तस्यात्र पुनरुपादाने प्रयोजनाभावाच्चनुपादेयत्वम् । यथा

•पुनरिति तिमिरदोषो ननु न

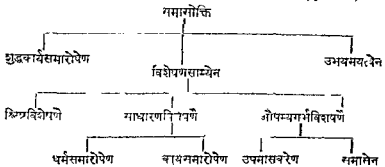
द्वितीयं विदितं ननु ।

अनुपानपरिग्रहादि

रचिरया चिरयापि दिनप्रिया ॥

अत्र तिमिरदोषः ककुभां च यथा सदृशविशेषणवशेन व्यक्तिविशेषपरिग्रहेण न नाशकतया नाधिकालेन च व्यति । तथा प्रीष्मद्विस्तप्रियोनि प्रतिनाशित्वेन भविष्यतीति किं दृष्टित्येति स्वशब्दोपादानेन ।

Notes to II 208-213—(i) A detailed classification of this figure is as follows (cp Alamkarasarvasva pp 88f)—



And this has been combined (*loc cit*) with another four fold classification—मवत्र चान्न व्यवहारसमारोप एव चीवितम् । म च लोकिके वस्तुनि लोकिस्वस्तुव्यवहारसमारोप । शास्त्रीये वस्तुनि शास्त्रीयवस्तु-व्यवहारसमारोप । लोकिके वा शास्त्रीयवस्तुव्यवहारसमारोप । शास्त्रीये वा लोकिवस्तुव्यवहारसमारोप इति चतुर्धा भवति । तदेव बहुप्रकारा समासोक्ति ।

(ii) Bhoja gives an independent eight-fold classification as under (iv 47)—

प्रतीयमाने वाच्ये वा सादृश्ये सोपनायते ।

ग्राघा गर्हामुभे नोभे तदुपाधीन् प्रचक्षते ॥

as also the varieties called अन्योक्ति, अनन्योक्ति, and उभयोक्ति the अनन्योक्ति (= अध्यासविषया तद्वाच्यपत्ति) being further distinguished into शुद्धा and मित्रा

(iii) Bhoja quotes stanza ii 208 (= Bhoja iv 48) reading तु-यातु-व्य for भिन्नाभिन्ना Mammata would regard ii 209 as an अतिगयोक्ति of the first variety

Notes to II 214—(i) The treatment of अतिशयोक्ति by Ālamkārikas falls under two main categories. Some writers look to the etymology of the word and describe the figure in a general manner as a heightened or hyperbolic mode of expression. The main definitions in accordance with this view are the following—

Agnipurāṇa (344 23)—

श्लोकस्योत्पत्तिस्तस्य वस्तुधर्मस्य वीर्यतम् ।

भवेत्तिगयो नाम साध्यायभवाश्चिह्ना ॥

Bhāmaha (11 81) and Udbhata (p 40)—

निमित्ततो वचा यत्तु (यत्तु वच Udbhata) लोकातिक्रान्तगोचरम् ।
मन्यन्तेतिशयोक्तिं तामल्यारतया यथा (युधा Udbhata) ॥

Homachandra (p 264)—

विशेषद्विरनया भेदाभेदयोगायोगव्यत्ययोतिशयोक्तिः ।

Vagbhata (p 37)—

अत्युक्तिरतिशयातिः ।

Vamana (iv 3 10)—

समाध्यधर्मनदुत्पत्त्यनातिशयोक्तिः ।

and Bhoja who, besides quoting Kāvyadarsa 11 214 and 11 220 gives the following extra characterisation of the figure (iv 82, 83)—

मा च प्रायो गुणां च क्रियाणां चोपरत्यने ।
नहि द्रव्यस्य जातेर्ना भवत्यतिशयः क्वचित् ॥
प्रभावातिशयो यत्र यथानुभवात्मकः ।
अन्योन्यातिशयो यत्र तेषां नातिशयात् पृथक् ॥

(ii) It is during the process of division and sub-division of the possible hyperbolic statements of a thing—the most complete is by Jaṇapadyadīpita (Kūvalaya nandavṛtti on stanza 36) into [रूपकातिशयोक्तिः] भेदकातिशयोक्तिः, संबन्धातिशयोक्तिः असंबन्धातिशयोक्तिः अक्रमातिशयोक्तिः चपलातिशयोक्तिः and अत्यन्तातिशयोक्तिः—that the later idea of the five fold अतिशयोक्तिः as understood by Mammata comes to the fore. Some of these later division definitions are—

Mammata (p 762)—

निर्गीर्योध्यवसानं तु प्रकृतस्य परण यत् ।
प्रस्तुतस्य यदन्यत्र यद्यर्थोक्तौ च कल्पनम् ॥
कार्यकारणयोर्यश्च पौर्वापर्यविपर्ययः ।
विनेयातिशयोक्तिः सा ॥

Viśvanātha (x 47)—

भेदेष्वभेदः संबन्धेष्वसंबन्धस्तद्विपर्ययोः ।
पौर्वापर्यादयं कार्यहेत्योः सा पञ्चधा ततः ॥

Ruvyaka (p 65) is most explicit in the matter—

अध्यवसाने त्रयं सम्भवति—स्वरूपविपर्ययो विपर्ययो च । विपर्ययस्य हि विपर्ययात्तर्निर्णीतत्वेऽध्यवसायस्य स्वरूपात्प्रधानम् । नत्र साध्यत्वे स्वरूप-
प्राधान्यम्, सिद्धत्वे त्वध्यवसितत्वाप्राधान्यम् । विपर्ययप्राधान्यमध्यवसाये

नैव सम्भवति । अभ्यवसितप्राधान्येवातिशयोक्तिः । अस्याश्च पञ्च प्रकाराः ।
भेदेभेदः । अभेदे भेदः । सबन्धे सबन्धः । असबन्धे सबन्धः । कार्य-
कारणपूर्वार्थपर्यवधिष्वसम्भवं ।

Rudrata perhaps marks the middle stage in this process of evolution in as much as he regards अतिशय not as an independent figure of speech but as a rhetorical device of the same kind as comparison or contrast and giving rise to a number of figures (12 in all) which he thus enumerates (ix 1-2)—

यत्रार्थधर्मनियमः प्रसिद्धिबाधाद्विपर्ययः याति ।
कश्चित् कचिदतिलोकः स स्यादित्यतिशयस्तस्य ॥
पूर्वविशयोत्प्रेक्षाविभाषनातद्गुणाधिकविरोधाः ।
विषमासगतिपिहितव्याघाताहेतवो भेदाः ॥

Just the opposite of this is the view of Hemachandra who says (p 267)—एवमित्ये च सर्वत्र विषये अतिशयोक्तिरेव प्राणत्वेनाव-
तिष्ठते ता विना प्रायेणालंकारत्वायोगादिति न सामान्यमीलितैकावलीनिदर्शनाविशेष-
पाथलकारोपन्यासः धेयान् ।

(iii) *Atisayokti* understood in this extended sense is called *vakrokti* by Bhamaha in the oft quoted stanza (ii 85)—

सोपा सौवैव वक्रोक्तिरन्यार्थो विभाव्यते ।
यतोऽस्यो कविना कार्यं श्लोकारोपन्यासात् ॥

Vakrokti is formally defined by Vāmana (iv 38) as सादृश्यलक्षणा the point being—यत्र सादृश्यलक्षणा सहृदयहृदयेष्वविलम्बेन लक्ष्यार्थप्रतिपत्तिमुद्रावयितुं प्रगल्भते तत्र वक्रोक्तिरलङ्कार इति रहस्यम् ।

(iv) The most modern school as represented by Jagannātha (p 313) and others refuses to recognise the five or more sub varieties for the figure put forward by the Middle School. As the Alamkarakaustubha observes (p 285)—उपमानोपमेयस्य निगद्यौध्यवसानमेवार्थान्शयोक्तिः । प्रसारान्तरे त्वतिरिक्तालंकारान्तरकल्पनमेवोचितम् । न हेतुषु तु यसाधारणमिति शयोक्तिलक्षणं सम्भरति यत्रैकधर्मवच्छिन्नत्वेनालङ्कारत्वः स्यात् । न चैतदयतमन्वमेव मवानुगतमस्तीति वाच्यम् । विच्छिन्तिविलक्षणसन्वेनान्तमन्वस्याप्रयोगः सत्त्वात् । अन्यथा उपमानरूपनादिकृतिपदान्यतमन्व मर्यादयतमन्व वातिशयोक्तिलक्षणं विधाय उपमादानामप्येतद्वेदत्वापत्तेः । This school therefore approaches the most ancient school represented amongst others by Dandin

- (v) Bhoja's statement (iv. 52) quoted above probably differentiates अतिशयोक्ति from कान्ति (i. 85); see also our Sanskrit Commentary p. 236 ll. 6-12.

Notes to II. 215-216—(i) Verse 215 is given by Bhoja (p. 462) as an example of कान्त्यतिशय with the remark—अत्रैवं चन्द्रालोकस्य लो र्गमातिशयेन बाहुल्योत्कर्षविवक्षा येन तस्मिन् समानाभिहारेणाभिसारिका अपि न लक्ष्यन्ते सायं कान्त्यतिशयो नामातिशयभेदः । Hemachandra (p. 265) cites this as an example of योगे अयोगः—अत्राभिसारिकाणां लक्षणत्रिगायोगि ज्योत्स्नाबाहुल्योत्कर्षविवक्षया अयोग उक्तः । Mammata would regard the example as containing an independent figure called मोलिन or विहित ; but Bhoja observes—अथास्य विहितात् को विशेषः । उच्यते । विहिते चन्द्रात्पस्योन्मेषाभिसारिकानिस्फारो विवक्ष्यते इह त्वभिसारिकानिस्फारेण चन्द्रान्मोहोत्कर्ष इति ।

(ii) The foot-note on p. 237 contains a misprint For सर्वाङ्गीणां read सर्वाङ्गुणां for सर्वाङ्गीणां; and for क्षोमवर्णो in the last line read क्षोमवर्णो.

Notes to II. 217-218—(i) Bhoja (p. 462) gives this as an example of तनुवातिशय with the remark—अत्रैवं मध्यस्य लोकसामातिशयेन तानुवातिशयविवक्षा येन तदन्ति नामानि वा मंदितानि । सायं तनुवातिशयो नामातिशयभेदः ।

Notes to II. 219—(i) Bhoja (p. 462) gives this as an example of गुणातिशयेन महत्त्वातिशयः and remarks—अत्रैवं यशोराशेरग्रन्थमानस्याप्यतिशयोक्त्वा विशेषविवक्षा येन त्रिभुवनोदरमपि संस्पर्शमाशङ्क्यते । सायं महत्त्वातिशयो नामातिशयभेदः । Mammata and others recognise this as an independent figure-of-speech called नापिब

Notes to II. 220—(i) Bhoja gives other sub-varieties of this figure such as प्रभानातिशय, अनुभवातिशय, and अन्योन्यातिशय or क्रियातिशय

(ii) Bhāmaha also delivers himself in a similar strain (ii 84)—

स्त्रेवमादिरदिता गुणातिशययोगतः ।

सर्वानिपुणैस्त्रिभुवनैर्गता नापि तन्मम ॥

We have already mentioned Rudrata's attempt to regard अतिशय as a fundamentum divisionis for classifying figures

Notes to II. 221-225—(i) We give below some of the more important definitions of Utprekshā —

Agnīpurāṇa (344.24)—

अन्यथोपस्थिता वृत्तिथेतनस्येतरस्य च ।
अन्यथा मन्यते यत्र तामुत्प्रेक्षां प्रचक्षते ॥

Udbhata (p. 43)—

साम्यरूपाविवक्षायां वाच्येवाशात्मभिः पदैः ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥

Bhāmāha (ii 91)—

अविवक्षितसामान्या किञ्चिचोपमया सह ।
अतद्गुणक्रियायोगादुत्प्रेक्षातिशयान्विता ॥

• Vāmana (iv. 39)—

अनद्रूपस्यान्यथाध्यवमानमतिशयार्थमुत्प्रेक्षा ।

Ruyyaka (p. 55)—

अध्यवसाये व्यापारप्राधान्ये उत्प्रेक्षा ।

Rudrata (viii. 32, 36)—

अतिसाहस्यदैक्यं विधाय सिद्धोपमानसद्भावम् ।
आरोप्यते च तस्मिन्नतद्गुणादीति सौत्प्रेक्षा ॥
यत्र विशिष्टे वस्तुनि सत्यसदारोप्यते समं तस्य ।
वत्स्वन्तरमुपपत्त्या संभाव्यं सापरोत्प्रेक्षा ॥

Vāgbhata (p. 34)—

अत्यन्तसादृश्यादसतोपि धर्मस्य कल्पनमुत्प्रेक्षा ।

Vāgbhata (iv. 90)—

कल्पना काविरौचित्याद्यत्रार्थस्य सतोन्मथा ।
द्योतितेवादिभिः शब्देरुत्प्रेक्षा सा स्मृता यथा ॥

Bhoja (iv. 50)—

अन्यथावस्थितं वस्तु यस्यामुत्प्रेक्ष्यतेन्यथा ।
द्रव्यं गुणः क्रिया चापि तामुत्प्रेक्षां प्रचक्षते ॥

Hemachandra (p. 217)—

असद्वर्त्मभाननमित्तादिगोचरोत्प्रेक्षा ।

Vidyānātha (p 383) and Chitrāmṛtānśa (p 73)—

यत्रान्यधर्मसमधादन्यत्वेनोपनर्तितम् ।
प्रवृत्त हि भवत् प्राज्ञास्तामुत्प्रेक्षां प्रचक्षते ॥

Vidyādhara (vii. 12)—

अप्रवृत्तत्वेन स्यादभ्यवगायो गुणाभिसम्बन्धात् ।
साध्य प्रवृत्तस्य यदा कथितोत्प्रेक्षा तदा तज्ज्ञे ॥

Mammata (p 707)—

सभावानयोत्प्रेक्षा प्रवृत्तस्य समेन यत् ।

Viśvanātha (x 40)—

भवेत् सभावानोत्प्रेक्षा प्रवृत्तस्य परात्मना ।

Jagannātha (p 285)—

तद्विप्रत्वेन तदभावत्वेन वा प्रमितस्य पदार्थस्य रमणीतद्वृत्तितत्त्व-
मानाधिरणान्यतरतद्धर्मसंबन्धानमित्तरं तत्त्वेन तद्वृत्तत्वेन वा सभावन-
मुत्प्रेक्षा ।

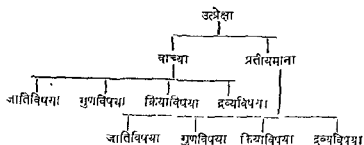
And Viśvesvara (p 180)—

समाव्यते सह यदा साम्यप्रतियोगिना तदुपमेयम् ।
तामुत्प्रेक्षामाहुर्भिन्ना ह्येवादिविषयत्वात् ॥

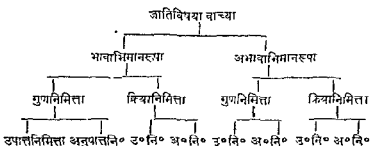
(ii) All these definitions from the simplest to the most elaborate agree as to the essentials The points to be noted are 1 that it should be a सभावन—अन्यशोत्प्रेक्षण = अन्यधाध्यवमान—अन्यथा कल्पन = अन्यत्वेनोपनर्तक = असदारोपण, 1 e, द्रव्यद्वयोपनिस्तद्वत् 2 That it should be deliberate or आदर्य and not due to actual error 3 That it should be between things having similarity, and so based on similarity 4 That it should be striking or pictures que 5 And that it should concern itself with the धर्म or गुण and क्रिया or व्यापार of the thing under discussion Regarding this last requirement Pratiharendurāja observes (p 44)—द्रव्यधर्म सिद्धो गुण । साध्यस्वभावस्तु क्रिया । इदं यत्तु विना स्वतन्त्रपरतन्त्रपदार्थोत्प्रेक्षायां द्विविधम् । यत्र स्वतन्त्र पदार्थं न समालोचयिष्यते । तत्र इदं तदिदं सर्वनामप्रत्ययवर्गयोग्यत्वात् द्रव्यम् । परतन्त्रस्य पदार्थस्य धर्मरूपता । तस्य च द्वैविध्यम् सिद्धसाध्यतामेवात् । तत्र यं सिद्धो धर्मः न गुण यस्तु साध्यः सा क्रिया । एतावन्तस्य लौकिका पदाद्या सामान्यानां नामनेन प्रातीतिकेन रूपेणान्तर्भूतत्वात् ।

(iii) Numerous subdivisions of this figure are given by Alankārikas compare Alamkarasarvasva (p 57),

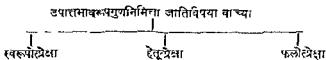
Rasagangādhara (pp. 283-87), and especially Pratāpa-rudriya (p. 386). We can exhibit them in a tabular form thus—



Further subdivisions of each of these varieties are as under—



The four main divisions of वाच्या are in this way divisible into 8 sub-varieties, thus giving rise to a total of 32 varieties under वाच्या. Each of these varieties can be further sub-divided into three sorts thus—



Thus we have—

वाच्या जातिविषया	of	24	varieties ;
वाच्या गुणविषया	of	24	varieties ;
वाच्या क्रियाविषया	of	24	varieties ;
वाच्या द्रव्यविषया	of	8	varieties (द्रव्यस्य प्रायः स्वरूपोत्प्रेक्षणमेव) ;
प्रतीयमाना जातिविषया	of	12	varieties (निमित्तम्यानुवा- दानं तस्या न संभवति) ;

प्रतीयमाना गुणविषया of 12 varieties
 प्रतीयमाना क्रियाविषया of 12 varieties
 प्रतीयमाना द्रव्यविषया of 4 varieties

Total 120 varieties

Illustrations for all these varieties, especially the प्रतीयमाना varieties, are not always quotable Jagan nātha's criticism of these manifold varieties is also worth quoting He says (p 295)—इह जात्यादयो हि भेदा प्राचामनुरोधादुदाहृता । वस्तुस्तु नैया चमत्कारे वैलक्षण्यमस्तीत्यनुदाहार्यतेव । चमत्कारवैलक्षण्यं पुनर्हेतुफलस्वरूपात्मनाना नैयाणा प्रकाराणामेव ।

(iv) For the distinction between उपप्रेक्षा and उत्प्रेक्षितोपमा compare our Note to 11 23 Bhoja however, considers (iv 51) उपप्रेक्षोपमा as उपमागर्भाप्रेक्षा and says that it is not distinct from उपप्रेक्षा proper His example is—

किमुक्त्व्यपदेशेन तस्या ह्य मयत्त ।

दग्धादग्धाभिरुष्यानी पत्रनीर विभावम् ॥

अत्र व्यपदेशाच्चेन किमुक्तुमुमानामग्निमाहृत्यमभिधाय दर्शनक्रिया उत्प्रेक्ष्यत । This however is distinct from the उपमा variety recognised by Dandin

(v) As to उपप्रेक्षावयव being उपप्रेक्षा compare our Notes to 11 359

Notes to II 226-234—(i) This famous discussion of the लिम्पतीव stanza which has been taken over from our author by most subsequent writers such as Ruyyaka Mammata, Visvanātha Jagannātha etc raises certain side issues which we shall first dispose of Dandin refers to this stanza as having been already, before his days, the subject of discussion it cannot therefore be of Dandin's own composition and he cannot be reasonably supposed to have been the author of the work from which the stanza is taken The next question is to determine the source of the quotation Until the discovery of Bhasa's [Daśarī-]Charudatta all were content to assign the Mrichchhakatika 1. 34 as the source for Dandin, but there are reasons to suppose that the Mrichchhakatika is itself an elaboration of the Charudatta (compare a paper on the subject

read by me before the First Oriental Conference held at Poona, 1919), and this leaves it an open question as to whether Dandin was indebted to Sūdraka or to Bhāsa. Exact grounds are lacking for determining the question one way or the other; but so much we have gained by the discovery of Bhāsa's plays: we need not any more link the date of Dandin to that of Sūdraka. (or of Bhāsa). If Sūdraka is to be assigned, say to cir. 600 A. D., and if reasons exist to assign Dandin to an earlier date, we can do so by making him refer to Bhāsa who gives our stanza in Chārudatta i. 19 as well as in Bālacharita i. 15. If on the other hand Bhāsa turns out to be a ninth-century play-wright (I have seen this only asserted but not actually proved or even made probable) and if Dandin comes earlier, we can still preserve our countenance and make Dandin borrow from Sūdraka. Dandin here quotes the first half of the stanza. One of our Mss. quotes the full stanza in this place and gives besides another extra stanza which is noticed in the Chitramīmāṃsā (p 77). The full stanza is repeated also as [ii. 362] which we regard as an interpolation (see Note to the stanza).

(ii) The word इव is used in उपमा as well as उत्प्रेक्षा. Compare Note (x) to ii. 14. In the latter half of ii. 227 Dandin is actually quoting the words of Patañjali. See our Sanskrit Commentary.

(iii) The पूर्वपक्ष in ii. 228-229 can be thus exhibited: The stanza लिम्पतीव तमोद्गानि contains an उपमा with—

उपमान—लिम्पति—~~लेपनमिव~~
 उपमेय—तमत् } i. e. तमः अधःप्रमरणं लेपनमिव ।
 साधारणधर्म—लेपन
 वाचक—इव.

~~Here of course one word is made to perform two functions, which is obviously a mistake.~~

(iv) In the above पूर्वपक्ष the verb लिम्पति was interpreted as लेपनव्यापार following the usual practice of the Vaiyākaranas or Grammarians. According to them

लिम्पति अमुस्मिन् अमुस्मिन् लेपनव्यापारः Now we have seen that we cannot make the व्यापार the उपमान. Can we make the simile turn upon the subordinate elements of the व्यापार the कर्म and the कर्ता? This is the point considered in li. 230. The answer is in the negative, for if the व्यापारनिर्देशन interpretation of लिम्पति is to be retained the गौण factors are lost in the principal and can have no independent locus standi. This is quite obvious.

(v) The उपमा in li. 231 suggests that, following the Naiyāyikas we should so interpret the verb लिम्पति as to give a non subordinate position to the कर्म of the लेपनक्रिया. In this view लिम्पति = अमुक् [कर्म] कृतिपञ्जनन-वेत्तागुह्य इतिमान्-कर्ता. So the proposed उपमा statement is—

उपमान—लिम्पतिरना or लेप

उपमेय—तमस

साधारणधर्म—?

नाशक—इव

Now the question is, who is the उपमा? If the idea is यथा स्विन्नं पुष्पं [। नि] लिम्पतिः तथा तम अद्धानि लिम्पति, we obviously can connect अद्धानि with the उपमेय alone and not with the उपमान also whereas, as a matter of fact, अद्धानि seems to be intended in the stanza as going with both. Hence Dandin says—इदानीति न गच्छम् (or adopting the variant which also has good ms authority—सगत् अद्धानीति न सगत्) Further, the point of similarity between the proposed उपमान and उपमेय (or, adopting the variant, the point in which तमस the उपमेय is compared with the लेप the उपमान) has got to be extraneously supplied. It is not actually given in the stanza.

(vi) Can we not, as a possible alternative connect अद्धानि with both the उपमान and the उपमेय proposed in (v) above and in this manner?—यथा क्वचित् पुष्पं अद्धानि लिम्पति (or लिम्पति) तथा तम अद्धानि लिम्पति. This would obviate the first difficulty of अद्धानि न गच्छम्, but the second difficulty still remains. We can, it is true conceivably imagine सादृश्य or some other characteristic of the लेप as the supposed common dharma but it is fit and

more or less unsatisfactory The common property in an उपमा as Dandin says (II 232), ought to be evident, which is not the case here

(vii) The proper way to understand the verse is not to regard it as containing an उपमा but rather an उपप्रेक्षा The poet intends to ascribe to तमसु the character of a लेपन—the उपप्रेक्षण or व्यापन is प्रमादित्यकारक-सकलवस्तुमलिनी करणत्वादिनिमित्तेन लेपनादिरूपनया समाविनम् as it has been well observed The word इव accordingly can be a वाचक of उपप्रेक्षा also

(viii) We have said that the line लिम्पतीव etc contains an उपप्रेक्षा There are however two possible ways of understanding the उपप्रेक्षा We could say that here तम कर्तृ-अङ्ग-सर्मेक व्यापन (which is the अनुपात्तविषयप्रस्तुत) नम प्रभति भूपर्यन्तमलवस्तुयान्द्रमलिनीकरणेन निमित्तेन (which is also अनुपात्त) तम कर्तृ-अङ्ग-सर्मेक लेपनतादाम्येन समाव्यते । Or we could say that here—अङ्ग-सकलजनकव्यापनानुकूलकतिमत्तम (the उपात्तविषय) व्यापनेन निमित्तेन (this being अनुपात्त) अङ्ग-सकलजनकव्यापनानुवृत्ति मत्कृततादाम्येन समाव्यते । The first is the वैयाकरण view adopted by Dandin, Mammata Visvanatha Appayya Dikshita and others the second the नैयायिक view countenanced by Alamkarasarvasva Rasagangadhara and other modern texts The difference does not however seem to be very vital Compare Alamkarakaustubha pp 194-195

(ix) Some Mss give here (after II 226 first half) an extra verse which can be thus rendered—

‘The Ocean by its billowy summits, is as if grounding sandal ointment in the form of foam taking that by his hands <rays> the moon is besmearing as it were the Ladies in the form of Quarters

(x) It is usual to render उपप्रेक्षा by Poetic fancy Fancy, however is a lighter product of our plastic or creative faculty which generally concerns itself with associations or combinations of ideas which are remote, recondite, arbitrary, and unexpected, while Ut

prekshā knows of no such limitations At the same time, while a simile is a more or less sustained effort of the imagination to hold two things together in one consciousness with a view to establish a complete picture, an Utprekshā is a passing suggestion of the intended similarity, which may occasionally be very picturesque and which, while it lasts, gives a point of view from which the poet wishes us to understand the fact, the quality, or the action described Hence we would render the word by Poetic-Conception.

Notes to II. 235—(i) The three figures हेतु, सूक्ष्म, and लेश, and in this order, are enumerated by Bhāmaha (ii 86) who however says—हेतुश्च सूक्ष्मो लेशोऽपि नास्ति नारतया मतः ।, the view of Dandin being just the contrary The question about the chronological relation between the two writers cannot be settled either way on the strength of this circumstance alone Compare, however, Notes to 244 below Other writers who recognise all these three figures by these names are भोज (iii 12 iii 21, iv 56) ह्रद (vii 82, vii 98 vii 100), वाग्भट (p 43), and कुवलयानन्द (stanzas 166, 150, 137) Others recognise one or two of them only, subsuming the remaining under some other figure or figures Dandin illustrates Hetu in ii 236-259, defines and illustrates Sukshma in ii 260-264, and treats of Leśa in ii 265-272

(ii) Hetu is a poetic cause, and Indian Ālamkāra has recognise a number of figures of speech based upon causal relation These are (cp Note (i) to ii 2 also)—अर्थान्तरन्यास (ii 169), विभावना (ii 199), समाहित (ii 298), विशेषोक्ति (ii 323), निदर्शन (ii 348)—amongst the alamkaras recognised by Dandin—as also the alamkaras known as काव्यलिङ्ग, अनुमान, कारणमाला, अहेतु, विपम विचित्र, समुच्चय, समाधि, व्याघात, अमंगलि, etc., not to mention alamkāras like दृष्ट-प्रतिशतूपमा or तुल्ययोगिता (where similarity serves to illustrate as well as to corroborate) or some sub varieties like कारणक्षेप or Mammata's last variety of अतिशयोक्ति (where causal relation comes in only secondarily)

Ignoring the last two groups of alamkāras, and considering first the alamkāras not found in the Kāvya-darsa, it is to be noted that समाधि = समाहित. Dandin preserving the first word for the गुण and the second for the alamkāra Writers like Bhoja (iii 34, iv 44), Ruyyaka (p 163, p 189), and Visvanātha (x 86, x 96), it is true, recognise both समाधि and समाहित as two distinct alamkāras, but the समाहित of the last two writers is a रसालंकार, while we have already commented upon Bhoja's Samādhī as an alamkāra (see Note (ii) to ii 99) About समुच्चय we shall have something to say in the Notes to ii 298, while कारणमाला is only the हेतु with शृङ्खलावैचित्र्य super-added The figure अहेतु as recognised by Bhoja (iii 18), Rudrata (ix 54), and वाग्भट (p 44) comes very near to our author's विशेषोक्ति (ii 323) The figure काव्यालङ्कार (defined by Mammata as हेतोर्वाक्यपदार्थता) is practically the same as Dandin's हेतु while अनुमान is the same हेतु set forth with the usual व्याप्ति and other paraphernalia of a logical inference For the rest compare Notes (i) to (vi) to ii 169 The other figures need not be here considered in details See however Notes on चित्रहेतु varieties

(iii) Dandin has given illustrations for 16 varieties of हेतु of which 14 are illustrations of कारकहेतु and only 2 (viz ii 244, ii 245) are of the ज्ञापकहेतु We have already (p 127 above) explained the distinction between कारक and ज्ञापक हेतु, from which it will be clear that the कारकहेतु (e g वह्नि) normally precedes the कार्य (धूम), while the ज्ञापक is the logical mark or लिङ्ग (e g धूम) which in its most valid form is actually the कार्य of the ज्ञाप्यवस्तु (viz. वह्नि) But a poetic ज्ञापक need not always have that rigorous validity in its व्याप्ति which logic requires For instance in ii 245 the व्याप्ति—यत्र इन्दुपादावाध्यखन्दनाम्भसामसाध्यथ देहाप्या तत्र कामानुरक्तम्—may conceivably be vitiated in a particular person who is restless, but not by love It is only if the ज्ञापक is the कार्य of the ज्ञाप्य that the व्याप्ति is invariably valid.

(iv) An अर्थान्तरन्यास, as we have seen above (p 128), involves a साध्यसाधन relation between two things or वस्तुs. Now although it is true that the most valid form of proof is the one that depends at each stage upon demonstrable causal relation between one thing and another we are not always so rigorously exacting in ordinary life and much less so in poetry. Even analogy is often given and accepted as valid proof. Generally, however, the साध्य and the साधन are related as particular to universal, or vice versa. The particular is the result of the universal by deduction, while the universal is the result of the particular by induction. In अर्थान्तरन्यास, accordingly, the causal relation between the two statements (even where it is demonstrable) is ignored and attention is fixed upon the समर्थ्यसमर्थक relation between them. In a हेतु, even in the ज्ञापक variety, the causal relation is naturally what comes to the fore, and as the two वस्तुs in question are normally two particular objects (e. g. ऊष्मा and दाम in ii 245) and not two statements as in an अर्थान्तरन्यास, the distinction between that figure and ज्ञापकहेतु is generally not very difficult to make.

(v) Some important definitions of हेतु are given below —

Agnipurāṇa (344.29 32)—

सिपाधयिपितार्थस्य हेतुर्भवति साधनम् ।
कारको ज्ञापक इति द्विधा सोप्युपनायते ॥

Bhoja (iii 12)—

नित्याया कारण हेतु कारको ज्ञापकश्च न ।
अभावश्चिन्तितहेतुश्च चतुर्वध इहेष्यते ॥

Vagbhata (iv 105)—

गत्रोत्पादयत मच्चिदर्थं कर्तुं प्रकाशयते ।
न चाग्न्यानायुक्तिरग्नौ हेतुस्को बुध्यते ॥

Rudrata (vii. 82)—

हेतुमता सह हेतोरभिधानमभेदकृद्भवेत् ।

सोलसरो हेतु स्यादन्येभ्य पृथग्भूत ॥

Vāgbhata (p. 43)—

कार्यकारणयोरभेदो हेतु ।

Visvanatha (x. 64)—

अभेदेनाभिधा हेतुर्हेतोर्हेतुमता सह ।

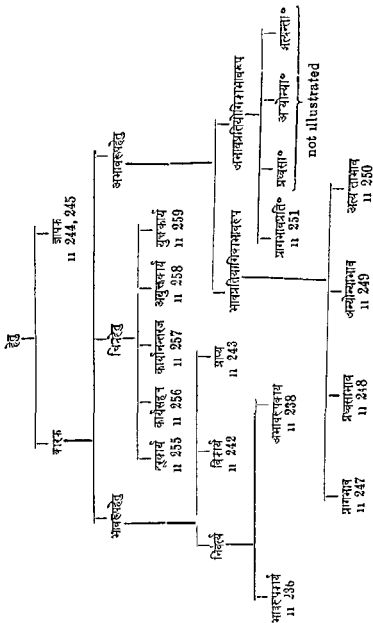
Kuvalayananda (stanzas 166-167)—

हेतोर्हेतुमता नार्थं वर्णन हेतुरुच्यते ।

हेतुहेतुमतोरेक्य हेतु केचिन् प्रचक्षते ।

(vi) Of these definitions while the first two and the first given by the Kuvalayanandakara agree with that of Dandin, in the others is distinctly noticeable an attempt to give a special वैचित्र्य to the figure besides the mere fact of one thing being the हेतु of another. Bhamaha, it will be remembered had already raised his voice against the recognition of हेतु as a distinct figure in as much as there was no वक्रोक्त्यभिधान in it at all and this criticism has so much weighed upon later Ālamkarikas that even so astute a writer as Jagannatha questions the validity of काव्यलिङ्ग (which with these later writers does duty for हेतु) as a distinct figure of speech. The view is thus set forth and criticised by Visvesvara (p. 340 f.)—यत्तु [रसगद्गादौ]—काव्यलिङ्ग नालंकार कविप्रतिभानिमित्तवस्तुयुक्तचमत्कारविशेषामकविच्छित्तिविरहात् । हेतु-हेतुमद्भावस्य लोभसिद्धत्वात् । श्लेषादिसमिश्रणजन्यस्तु चमत्कार श्लेषप्रयुक्तत्वात् तदस्यैवालंकारता कल्पयति न तु काव्यलिङ्गस्य तत्प्रयोज्यचमत्कारांतराभावादिति तत्तुच्छम् । लोवि इत्येव कविप्रतिभामात्रजन्यतया चमत्कारजनकत्वात् । । एवमुपमादिरप्यलंकारत्वं न स्यात् सादृश्यस्य वास्तवत्वेन कविप्रतिभारूपितत्वं विरहात् ।

(vii) The sixteen varieties of Hetu illustrated by Dandin are exhibited in the following Tabular statement. Bhoja has elaborated Dandin's own scheme adding minor sub varieties —



Notes to II. 235-237—(i) Bhoja thus explains the illustration—*नोय यथोक्तो मल्यमास्त प्रीत्युत्पादनक्रियासमावेशात् प्रवर्तनो नाम कारकहेतुभेद ।*

Notes to II 238-239—(i) Bhoja thus explains the illustration—*अत्रैवंविधस्य पवनस्य पक्षिप्रमाथसाधनक्रियाया कर्तृत्वेनावेशाद्वर्तनो नामाय कारकहेतुभेद ।*

(ii) In II 239^d the reading आलोचक, as being the *lectio difficilior* and as yielding a very good sense has to be naturally preferred to the other variants available

Notes to II. 240—(i) The threefold division of कर्म here given by Dandin is also to be found in the Vakya padya of Bhartrihari (III 45-88, कर्मोद्धारः), some pertinent stanzas from the section being—

निर्वर्त्यं च विकार्यं च प्राप्य च त्रिविधं मतम् ।
 तत्रैकस्मिन्कर्म भुक्तुर्भोग्यस्तु कल्पितम् ॥ ४५ ॥
 औदासीन्येन यत् प्राप्तं यच्च कर्तुं रतीप्सितम् ।
 सहान्तरेनान्यात् यद्यथाप्यन्यपूर्वकम् ॥ ४६ ॥
 मती वा विशमाना वा प्रकृतिः परिणामिनी ।
 यस्य नाधीयते तस्य निर्वर्त्यत्वं प्रचक्षते ॥ ४७ ॥
 प्रकृतेस्तु विवक्षाया विचार्यं त्रैविध्यं तथा ।
 निर्वर्त्यं च विकार्यं च कर्म शास्त्रं प्रदर्शितम् ॥ ४८ ॥
 यदसज्जायते सद्वा चम्यना यत् प्रकाशते ।
 तत्रिर्वर्त्यं विचार्यं च कर्म द्वेधा व्यवस्थितम् ॥ ४९ ॥
 प्रकृत्युच्छेदमभूतं निश्चित्वाष्टादिभस्मवत् ।
 किञ्चिद्गुणान्तरोत्पत्त्या सुवर्णादिविराजत् ॥ ५० ॥
 क्रियाकृतविशेषाणां सिद्धिर्यत्र न गम्यते ।
 दर्शनादनुमानाद्वा तत् प्राप्यमिति कथ्यते ॥ ५१ ॥
 विशेषाभां सर्वत्र विभूते दर्शनादिभिः ।
 केषांचित् तदभिप्रेत्यनिमिद्विशिष्टविशेषिणु ॥ ५२ ॥

यथा जैवमप्यदानं शब्दे भेदेन दर्शितम् ।
 तथैकमेव कर्मापि भेदेन प्रतिपादितम् ॥ ७७ ॥
 निर्वर्त्या वा विकार्या वा प्राप्यो वा साधनाधयः ।
 क्रियाणामेव साध्यत्वात् मिद्विरूपाभिधायते ॥ ७८ ॥

(ii) Professor K. B. Pathak (Ind Ant. LI, Oct 1912, p. 237) has argued that this three fold division of कर्म—

unknown both to Pāṇini and Patañjali—was evolved out of Pāṇini's sūtra I. iv. 49 by the genius of Bhartrihari himself, Dandin having borrowed it from Bhartrihari. No definite proof, however, has been adduced to prove that the three-fold division of कर्म was first made by Bhartrihari himself. *The fragmentary Berlin Ms. of Bhartrihari's commentary on Patañjali's Mahābhāshya*—the only Ms. of the work hitherto discovered—unfortunately does not go beyond I. i. 55, and we have no other clear evidence one way or the other. Seeing, however, that Bhartrihari himself, as Kielhorn points out (M. Bh., vol. ii, Preface p. 20), had an 'extensive commentorial literature' before him, it is unsafe to assert in the absence of compelling evidence that a particular doctrine originated with Bhartrihari, and to base upon that assertion other chronological superstructure. So far as the evidence goes therefore it is not proved that Dandin lived after 650 A. D., the traditional date of Bhartrihari's death.

(iii) A निर्देयकर्म is कृत् in the sentence भव्यः कटं करोति । Here the causal activity consists in the manufacture of the कट, and its exact nature is determined by the object to be produced. A विस्मयकर्म is गुरुर्ण in the sentence गुरुर्णमारः गुरुर्णं संस्मरन्ति. Here again the exact nature of the causal operation depends upon the sort of विस्मय or संस्मरण effected. As distinct from these is the प्राप्यकर्म, viz. ग्राम in the sentence रामो ग्रामं गच्छति or रामो ग्रामं पश्यति. Here the गमन or दर्शन involves the same kind of activity whether its object is ग्राम or something else. Hence Dandin says that in निर्देय and विस्मय कर्म the हेतुत्व is कर्मोपेक्ष; while in प्राप्य it is generally (ग्राम-शब्देन बुद्धिगुण-दुःखादिषु च प्राप्येषु तदपेक्षयेव हेतुत्वमिति प्राप्यते—says Ca) विषयोपेक्ष only. As a further consequence it follows that in the first two instances other साधन (expressed by other कारक cases) are required; but they are unnecessary for the last. It will be incidentally noted that दर्शन involves the गमन or the issuing out of the चक्षुरेन्द्रिय to its objects, in accordance with the दृष्टिगता प्राप्यसंज्ञिता theory of sense-perception.

Notes to II. 241-245—(i) In II 242 the forests have been transformed into poison. A विकार involves a change of form and quality, the inner substance remaining the same.

(ii) Bhoja has given II 243 as an illustration of what he calls प्रयोजक क्रियानविष्टो हेतु । For explanation see Sarasvatikanthabharana, p 274f

(iii) Dandin has given for प्राप्यकर्म an illustration that depends upon our understanding the doctrine of इन्द्रियाणां प्राप्यकारिता. A straight forward illustration would have used an ordinary verb of motion. This he has done in II 244, only, mere statements like 'birds are repairing unto their nests' have no poetry if interpreted wholly and solely as containing the statement of a प्राप्यकर्म. Bhamaha criticises such bald or unpoetic statements in the following words (II 87)—

गतोस्तमर्को भातीन्दुर्यान्ति वासाय पक्षिण ।
इत्येवमादि किं काव्यं वार्तामिता प्रवक्षते ॥

(iv) Here an interesting chronological question has been raised. Is Dandin by his words—इतीदमपि साधेव (II 244c)—expressing his dissent from Bhamaha's unjust condemnation of the काव्य, or is Bhamaha criticising Dandin by refusing to allow as poetry what Dandin gives as good poetry. At first blush both views seem to be equally correct, but it seems to us that if one of the two writers is quoting the other at all, it is Bhamaha who is criticising Dandin though it is possible that the verse was one of the floating traditional lines—like many another in Patañjali's Mahabhashya—which had been made the object of exposition by several Ālamkarikas before them. Dandin, we think, gives it as his opinion that the line is unpoetic, and so is not an illustration of कारकहेतु with प्राप्यकर्म. But it can be a good शपस्हेतु for indicating the time. Mammaṭa thus brings out the suggestion about the कालावस्था (P 290)—गतोस्तमर्क इत्यतः सपल प्रथमरस्मिन्नावसर इति अभितरणमुपक्रम्यतामिति प्राप्तप्रायस्ते प्रेषानिति कर्मस्मरणानिर्वाणमहे इति साध्या विनिश्चयकम्यतामिति दूर मा गा इति सुरभणो गृह प्रवेष्टव्यतामिति सवागोष्ठुवा न

भजतीति विनेयवस्तूनि संश्रितान्तामिति नागतोद्यपि प्रेयानित्यादिरनवधिर्व्यङ्ग्योर्थ-
स्तत्र तत्र प्रतिभाति ।

(v) Dandin uses the words इतीदमपि साध्वेव to explain why he has not taken a regular verb implying motion as his illustration for प्राप्यकर्म. A mere motion as that of birds to their nests has no वैचित्र्य if understood as an illustration of a कारकहेतु with प्राप्यकर्म. But, says he, the instance can be a good illustration for a ज्ञापकहेतु. After this Dandin proceeds to give a regular example of a ज्ञापकहेतु in ii. 245. Similarly Bhāmaha can be understood as criticising the line in question even as the illustration of a ज्ञापकहेतु. It then becomes mere वार्ता, mere report of the weather, and hence void of any alamkāra. The chronological relation between Dandin and Bhāmaha cannot in any case be made to rest upon the doubtful testimony of this passage alone

Notes to II. 246-252—(i) Bhoja quotes from Dandin stanzas ii. 247, 248, 249, 250 and 251. His comments on these are: ii. 247—अत्र विद्यान्म्यासादेः प्रागभावस्य व्ययनादिकारणत्वम् । ii 248—अत्र कामरथोन्नादगमनादेः प्रवृत्त्याभावस्य पुष्पाधमानुसंधानकारणत्वम् (with the variant गतो for क्षतो) ii 249—अत्र वनानि अमृनि न गृहार्णित्यादेरितरेतराभावस्य मनःप्रमोदकारणत्वम् । ii 250—अत्रानालोचितचेष्टितस्यालन्ताभावो विभूतीनां निर्विघ्नवृद्धिहेतुः (with the variants तेषु for तेषां and निर्विघ्न्या विभूत्यः for सततं सर्वगपदः). ii 251—अत्र वस्तुन उत्पादः प्रागभावाभाव उच्यते । तेनेह महत्तामप्रग्रीणामुद्वेदन्य पथिकनारीणां मरणे कारणत्वम् । For a more accurate explanation of the last illustration see our Sanskrit commentary ii. 251⁷. The commentary also gives the other three illustrations not given by Dandin.

Notes to II. 253-254—(i) A चित्रहेतु is a violation of the law of Nature. Hence Dandin suggests that the violation should not be prominently expressed but should be conveyed in a secondary or subdued tone. Otherwise it would be a different figure-of-speech

Notes to II, 255—(i) The example given involves only स्थलकृतदूरता. Bhoja gives also an example of कालकृतदूरता in the verse अनध्वनेन etc quoted by us in our Sanskrit commentary to II 255

(ii) Several writers who do not recognise Hetu as a distinct alamkara designate the स्थलकृतविदूरत्व between कारण and कार्य as a distinct figure of speech known as असगति Mammata thus defines it (p 869)—

भिन्नदेशतयालत कार्यकारणभूतयो ।

युगपद्वर्मेयोर्वैत्र ख्याति सा स्यादसगति ॥

explaining the point thus in his Vritti—इह यद्देशं करण तद्देशमेव कार्यमुत्पद्यमान दृष्टम् यथा धूमादि । यत्र तु हेतुकलरूपयोरपि धर्मयो केनाप्यतिशयेन नानदेशतया युगपद्वर्मासनम् सा तयो स्वभावीत्यनपरस्परसगति त्यागादसगति ।

Notes to II 256—(i) A more familiar example of this variety is—

समगेव समाक्रान्त द्वय द्विरदगामिना ।

तेन सिंहासने पिश्यमखिल चारिमण्डलम् ॥

regarding which Bhoja observes—अत्र राज्याभियेकरिपुमण्डला-क्रमणयोर्हेतुहेतुमद्भावेन सयपि पौर्वापर्ये क्षिप्रकारिवात् तुल्यमेव कार्यकारणभावो विवक्षित । तेन सहनो नामाय चित्रहेतु ।

(ii) The figure can be confused with सहोक्ति (II 352-354) The distinction between the two is explained in our Sanskrit Commentary, p 324, lines 8-10 Compare for the distinction between this figure and the Dipaka variety illustrated in II 106 our Note to this last stanza

(iii) Several later writers have subsumed this चित्र variety under अतिशयोक्ति and particularly that variety of it known as कार्यकारणयो पौर्वापर्यविपर्ययरूपा विषययत्र द्विविध कार्यस्य प्राथम्येन सहभावेन चेति—as a commentator explains Thus this variety of अतिशयोक्ति would include also the next or the कार्यानन्तरज variety of चित्रहेतु

Notes to II 257—(i) Bhoja thus explains the illustration—

अत्र चन्द्रोदयलक्षणक्षेप्तो पूर्वकालमेव गणमागच्छ उदात्त इति कार्यस्योदयलभ-
म इह गुणस्तराश्रयणे हेतव्यतिशय गुणताल्यय कार्यानन्तरजो नाम चित्रहेतु ।

Notes to II 258-259—(i) The figure called विचित्र as recognised by मय्यक (who defines it, P 133, as—स्वविपरीतफलनिष्पत्तये प्रयत्नः), by विश्वनाथ, and by most later writers differs from these two varieties, if at all, only in the circumstance that the कारण is in that figure supposed to be making a voluntary effort to produce an unsuitable effect. When such an effect is produced unexpectedly and disconcerts the agent we have the figures of-speech called विपरीत in its several varieties, thus defined by Mammata (p 875)—

वचिद्वदितिवैधर्म्यात् अपो घटनामियात् ।
 स्तु क्रियाफलावाप्तिर्नैवानर्थं यद्भवेत् ॥
 गुणक्रियाभ्यां कार्यस्य कारणस्य गुणक्रिये ।
 क्रमेण च विरुद्धे यत् स एव विपरीतो मतः ॥

or the figure of speech known as व्याघात, if the agent of the unexpected or disconcerting result is different from the original agent Cp Mammata (p 911)—

यद्यथा साधितं केनाप्यपरेण तदन्यथा ।
 तथैव यद्विधीयेत न व्याघात इति स्मृतः ॥

(ii) Bhoja quotes Kavyadarsa ii 83 as an illustration for the अनुक्त variety of चित्रहेतु. Dandin apparently regards the हेतु alamkāra in the stanza as subordinate to the रूपम्. Probably there is a mixture (संघट्टि) of both these figures in that stanza. The अहेतु alamkāra defined by Bhoja is (iii 18)—

वस्तुनो वा स्वभावेन शक्तेर्वा हानिहेतुना ।
 अदृतात्मीयकाय स्यादहेतुव्याहतस्तु यः ॥

can also be—यथासम्भवम्—subsumed under Dandin's चित्रहेतु

Notes to II. 260-264—(i) Ruyyaka, Rudrata Mammata Vagbhata Visvanatha and most subsequent writers recognise Sukshma as a distinct alamkāra. It is not easy to understand why Bhāmaha found the alamkāra void of वक्रोक्ति or वैचित्र्य. Sukshma involves a process of inference but it is not to be confused with आप्रहेतु since the दृष्टव्य is here subtle and discovered only by shrewd observation of gestures or postures

(ii) A figure-of-speech called पिहित and defined in the कुवलयानन्द (151) as—पिहितं परवृत्तान्तज्ञातुः साकृतचेष्टितम् । is very difficult to distinguish from सूक्ष्म. Tho चन्द्रिकाकार thus formulates the distinction (ibid, p 191)—सूक्ष्मालंकारे पराभिप्रायमवगम्य साकृतचेष्टितेनोत्तरममर्षणम् । पिहितालंकारे तु गुह्यं परवृत्तान्तं ज्ञात्वा साकृतचेष्टया तत्प्रकाशनमिति भेदो बोध्यः । Normally, however, पिहित is understood differently. Vāgbhata (p 43) defines it as—एकनाधारे यत्राधेयद्वयस्यैकेनैकं पिथीयते तत् पिहितम् । Rudraṭa on the other hand defines it as (ix. 50)—

यत्रातिप्रबलतया गुणः समानाधिकरणममानम् ।
अर्चान्तरं पिदध्यादाकिर्भूतमपि तत् पिहितम् ॥

Notes to II, 265-267—(i) In सूक्ष्म there is the discovery of the hidden thing, but not disclosure. In लेश (No. 1) there is (a) a concealing, (b) a discovery leading to imminent disclosure, and (c) an attempt to prevent the disclosure under some other pretext. This figure is known in other writers as व्याजोक्ति defined by Rudrata (p. 174) as—उद्भिन्नवस्तुनिगूहनम् and by Visvanātha (x. 92) as—व्याजोक्तिर्गोपनं व्याजादुद्भिन्नस्यापि वस्तुनः । Vāmana's definition (iv. 3. 25)—व्याजस्य सन्ध्यामार्ग्यं व्याजोक्तिः is tantamount to the same thing.

(ii) This figure has to be distinguished from अपहृति (ii 304). As will be clear from Dandin's definition of the latter figure (cp also Note (iii) to ii 95) he does not regard साम्य as the invariable basis of an अपहृति: and so the usual distinction between these two figures cannot be stated as it is generally stated by commentators—साम्यमूलरूपहृदोपहृतिः । अत्र (i e [व्याजोक्ति or लेशे) तु न साम्यविवक्षेति भेदः । We can perhaps formulate the distinction between them by saying that in an अपहृति neither the thing negated nor the thing asserted is anything like subtle or mysterious. In लेश the subtlety of the thing constitutes the very essence of the figure.

(iii) Vāmana's example for the figure is—

शरच्चन्द्राशु (v l. २७) शङ्कोरेण वाताविद्धेन भामिनि ।
वाशपुष्पलयेनेदं साक्षुपातं मुलं कृतम् (v. l. मन) ॥

This is from Bhāsa's Svapnavāsavadattā (iv. 7) Our example (ii. 267) uses the same व्याज but under entirely different circumstances.

Notes to II. 268-272 —(i) Writers who define लेश in the alternative way mentioned are—

1. Bhoja (iv. 56)—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
न लेशः स्यात् ततो नान्या व्याजस्तुतिरपीष्यते ॥

Rudrata (vii 100)—

दोषीभावो यस्मिन् गुणस्य दोषस्य वा गुणीभावः ।
अभिधीयते तथाविधकर्मनिमित्तः न लेशः स्यात् ॥

Kuvalayananda (137)—

लेशः स्याद्दोषगुणयोरुणदोषन्वकूपनम् ।

Vāgbhata (p. 43)—

कार्यतो गुणदोषविपर्ययो लेशः ।

and Jagannātha (p. 512)—

गुणस्यानिष्टमाधनतया दोषत्वेन दोषस्येष्टमाधनतया गुणत्वेन . . .
लेशः ।

But none of these writers are earlier than Dandin, and it is difficult to ascertain what writers Dandin designates by एके. Bhāmaha cannot be one of them, as he rejects लेश in both the alternative forms.

(ii) Bhoja already has raised the question of the distinction of this figure from व्याजस्तुति (ii 343). We have already quoted the view of Appayya Dīkshita on the point in our Sanskrit Commentary (p. 269¹³—p. 270¹⁴) Dandin who recognises both लेश (No 2) and व्याजस्तुति as distinct figures makes the distinction turn naturally upon the word लेशः in ii. 268. The Nāṭya-kāraṇaustubha (p 407 f.) would subsume लेश (No. 2) under व्यापात, an alamkāra not recognised by Dandin.

(iii) The निन्दा or स्तुति may at times involve a similarity between things; and Bhoja accordingly gives

examples involving what he calls a समासोक्ति and also not involving it (see p. 409). For further remarks see Notes to ii. 343.

Notes to II. 273-274—(i) Except Bharata, Agnipurāṇa, Hemachandra, and Alamkārasekhara this figure-of-speech is recognised by all extant writers. Some distinctive definitions may here be collected—

Bhāmaha (ii 89) and Udbhata (p. 42)—

भयसामुपदिष्टानामर्थानामतर्कमणाम् ।

क्रमशो योलुनिर्देशो यथाभ्यर्थं तदुच्यते ॥

Rudrata (vii. 34)—

निर्दिश्यन्ते यस्मिन्नर्था विविधा यथैव परिपाठ्या ।

पुनरपि तत्प्रतिवद्धास्तथैव तत् स्यादयथाभ्यर्थम् ॥

Vāmana (iv. 3. 17)—

उपमेयोपमानानां क्रममन्वयः क्रमः ।

* Bhoja (iv. 79)—

शब्दस्य यदि वार्थस्य द्वयोरप्यनयोरथ ।

भणनं परिपाठ्या यत् क्रमः स परिकीर्तितः ॥

and Mammata (p. 803)—

यथासंख्यं क्रमेणैव क्रमिकतया समन्वयः ।

(ii) It will be noticed that while Vāmana requires that the things mentioned in succession should have between them a relation of similarity, Bhāmaha contrarywise holds that the things should not be so related. Jagannātha, as also Hemachandra before him, argues (p. 478) that यथासंख्य should not be recognised as a distinct figure. His words are—यथासंख्यमलंकारपदवीमेव तावत् कथमारोद्धं प्रभवतीति तु विचारणीयम् । न ह्यस्मिन्ननेकमिदं कविप्रतिष्ठानिर्मितत्वस्यालंकारताजीवानोल्लेखतोऽप्युपलब्धिपरस्ति येनालंकारव्यपदेशो मनागपि स्थाने स्यात् । अतोपक्रमत्वरूपदोषाभाव एव यथासंख्यम् । Vāmana's requirement of similarity would probably supply the element of वैचित्र्य needed for the figure. It is however a fact that quite apart from the similarity there is a charm even in the orderly succession of things, and hence the alamkāra deserves to be recognised as an independent alamkāra.

Notes to II. 275—(i) Dandin now defines together a group of three Alamkaras known as रसालङ्कारः Bhamaha (ii 1-7) and Udbhata (p 49, generally following Bhāma in his treatment) are alone amongst ancient writers to recognise these three alamkaras in the sense in which Dandin understands them Ruyyaka (P 18) Visvanatha (x 95-96) and one or two later will re-accept these alamkaras and even add to their number the alamkaras designated as Samāhita, Bhāvodaya, Bhavasamdhī, and Bhavasabalata (see Kuvalayanandachandrika on stanzas 169f), but they have radically altered the nature of these figures in as much as they require that in these figures the रस, भाव, etc ought to be introduced in subordination to another वाक्यार्थ and not prominently and for their own sake This view was first propounded by the author of the ध्वनिमरिचा (cp ii 5, p 71)—

प्रधानेन्यत्र वाक्यार्थे यत्राह तु रसादयः ।

काव्ये तस्मिन्लङ्कारो रसादिरिति मे मतिः ॥

Ānandavardhana's Āloka on this kārīka runs as follows —यद्यपि रसवदलङ्कारस्यान्येर्देशितो विषयस्तथापि यस्मिन् काव्ये प्रधानतया न्योयोर्वाक्यार्थभूतस्तस्य चाह भूता ये रसादयस्ते रसादेरलङ्कारस्य विषय इति गामक्रीन पक्षः । Dandin, Bhamaha, or some predecessor of them is perhaps intended to be alluded to in the kārīka in question Abhinavagupta in his ध्वन्यालोकलोचन to the passage actually mentions Bhamaha Our Sanskrit Commentary on ii 275 lines 123ff quotes Premachandra's attempt to defend the position taken by Dandin and Bhamaha as against the new school

(ii) We have explained in a general way in our Note (i) to i 18 the nature of Rasa, but it is necessary to afford a detailed exposition of the theory of Rasas in all its bearings Poetry consists of two elements words and sense (ignoring the question of their relative prominence) Now there are excellences and defects belonging to words and to sense and these are treated at great length in the works of the earlier Ālamkārikas They were considered as character-

istics inherent in the "body" of poetry. Dandin calls them *गुण*s or life-breaths (i. 42). And as a body can have extraneous ornaments to set forth its natural charm so poetry also had its "ornaments" or *alamkāras*, these being specific turns of expression or thought which could not be covered by the usual *गुण*s (and *दोष*s). For a time advance in the science of Poetics consisted mainly in an elaboration of the *गुण*s and *अलंकार*s, their number and mutual distinction. The next step of importance taken was the formulation of the doctrine of *रीति*s or styles. It was probably discovered that certain schools, courts, or literary coteries developed only specific *gunas* and *alamkāras* to the exclusion of others; and as these originally were confined to definite territorial divisions the styles cultivated by them got the nicknames of वेदर्भी, गौडी, पञ्चाली, etc. This may have led to emulation which in time degenerated into jealousy and animosity; and the ultimate compromise effected only ended in the doctrine that all the *रीति*s had each an element of good and of evil in it.

(iii) All this time however no attempt was made to explain why certain *गुण*s or *अलंकार*s afford pleasure more than others. A mere external labelling and classification was naturally felt to be inadequate in a science of *Æsthetics*. Help was sought at first from the sister science of *Dramaturgy*. The *Nāṭyaśāstra* had led down the *Sūtra*—विभावानुभावव्यभिचारिसंयोगादगनिपत्तिः (Adhyāya vi, p 62, where this ancient theory is quoted and explained). The generating and intensifying factors (आलम्ब्यन and उद्दीपन विभावस) are सीता, शकुन्तला, etc. and वसन्त, ज्योत्स्ना, मेघोदय, etc. And they produce in राम, दुष्यन्त etc. in the first place one or more of the 8 सात्त्विक अस्तुंगारा, which are somewhat involuntary and physiological in origin, and along with them a number of psychological moods or feelings through which the hero passes. These latter are some of them dominant feelings or *स्वाविभाव*s of which there are nine enumerated; and some, concurrent feelings or *व्यभिचारिण*s of

which no less than 33 are enumerated. The अनुभावs, स्थायिभावs and व्यभिचारिभावs together make up the 49 (50) kinds of भावs, and these भावs, belonging to राम, दुष्यन्त, etc. (or to the actors representing them), called into existence by definite "factors," produce in the audience by sympathy the nine रसs or sentiments. This is the theory of the Nāṭyaśāstra which can be graphically thus presented :—

आलम्ब्यन उद्दीपन	{ विभावs produce (in Actor)	[8 सात्त्विक अनुभावs 8 (9) स्थायिभावs 33 व्यभिचारिन्स]	produce 8(9) रसs (in Audience)

The eight अनुभावs are enumerated in our Sanskrit Com ii. 275⁷⁵⁻⁷⁶, the स्थायिभावs in ii 275⁷⁷⁻⁷⁸, and व्यभिचारिन्स in ii. 275⁸³⁻⁸⁹. The eight (or nine) रसs correspond to the nine स्थायिभावs—

रति to शृङ्गार	क्रोध to रोद	शुश्रुषा to बाल्य
हान to हान्य	उत्साह to वीर	विनय to अद्भुत
शोक to वरुण	भय to भयानक	[निर्वेद to शान्त]

(iv) Dandin is aware of the existence of the रस theory (cp. i. 51, ii. 280, iii 170, and especially the last passage) but he did not know how to organically incorporate it with his theory of Poetics. Accordingly he merely gives a recognition to the रस theory by introducing a new variety of अलंकारs for cases where the रसs for their own sake were pre-eminently developed in a poem which was otherwise devoid of the usual गुणs or अलंकारs. The रस comes in for recognition also in connection with Dandin's treatment of मातुर्य (i. 51). This was merely borrowing a feather from the sister science. Rasa is of the nature of an inner consciousness (hence called चरणा), and it is evident that it can be felt even in poems not containing the रसम् alamkāra. Some Ālamkārikas, as we saw, tried to get out of the problem by recognising रसम् alamkāra only in those cases where the रस is felt as being subordinated to the वाक्यार्थ proper.

(v) The real solution of the matter came from the grammarians. If poetry consists of words having specific sense (or words and sense), it is necessary to

determine at first the varieties of sense or अर्थ There is the expressed sense or the वाच्यार्थ and the figurative or indicative sense or लक्ष्यार्थ In the stock instance गङ्गा means literally and primarily the stream, which is the वाच्यार्थ But in statements like गङ्गाया ग्राम the word must mean not the stream but the bank This is the secondary significance of the word or its लक्ष्यार्थ Now why should a person be prompted to say गङ्गाया ग्राम instead of गङ्गाते ग्राम ? Clearly there must be a प्रयोजन (ignoring for the moment the few cases where रुढि overpowers it), and this was discovered to be the intention to bring out the शैत्य, पाननरत्न and other qualities inherent in the ग्राम by reason of its proximity to the stream The प्रयोजन of a लक्षणा is therefore the व्यङ्ग्य sense In cases like the above where the वाच्य and the लक्ष्य senses can be clearly distinguished from the व्यङ्ग्य sense there is no difficulty of any kind But there are cases where the व्यङ्ग्य is असलक्ष्यकम् where the statement as a whole brings in a subtle suggestion without our being able to locate it as resulting from some specific word or words and all रसस could now come in under the असलक्ष्यक्रमव्यङ्ग्य

(vi) One inevitable consequence of the share which the grammarians had in the formulation of the ध्वनि theory was the adoption of their स्फोट theory by the Ālankārikas Anandavardhana in his ध्वन्यालोक (p 47 48) clearly recognises this indebtedness He says—प्रथमं हि विद्वांसो वैयाकरणे व्याकरणप्रकाशं सर्वविद्यानाम् । ते च श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति । तथैवायम्भक्तमनानुसारिणि सूरिणि कान्त्यतत्त्वार्थदर्शि भिवाच्यवाचकमेभिध शब्दात्मा काव्यमिति व्यपदिश्यते व्यञ्जकत्वसाम्याद्ध्वनिरित्युक्तम् । In other words —

वैया० call शब्द = च्चनि as being the व्यञ्जक of स्फोट (to which गकारादि sounds are subordinate)

आल० call शब्दार्थ = ध्वनि as being the व्यञ्जक of व्यङ्ग्य (to which the वाच्य sense is subordinate)

This means that there is no उपपत्ति but only an अभिव्याक्ति of the रस That is to say, the gestures and movements of the actor can prevail over you only if you are सहृदय and have once experienced feelings and emo

tions answerable to those depicted or enacted. The Alamkarikas who followed this view of the case naturally gave no independent place to रसम् and other Alamkaras. If Mammata in one place (Ul'āsa i p 23) mentions the रसम् it is भगवद्भोग्य प्रभृतिचिह्ननालकारिकमतेन, as a commentator explains it.

(vii) If शब्द (or शब्दार्थ) be the body and गुण the life-breaths of poetry, the question—what is the soul of poetry—which is naturally suggested by the metaphor is answered (i) by Vamana (I ii 6) as रीतिरात्मा काव्यस्य, (ii) by the ध्वनि school (ध्वनिसारिका 1) as काव्यस्यात्मा ध्वनि and (iii) by Visvanatha (i 3) as वाच्य रसात्मक कव्यम्. On this point compare Notes to i 10. The question can have only an academic interest once we have realised the function of रस, रीति or ध्वनि in poetry.

(viii) How रस is produced in the heart of the सहृदय यत्र its exact *modus operandi*, has given rise to a number of divergent views which it would take us too far afield to discuss here in detail. Consult on the question ध्वन्यालोकलेखन p 69, Mammata, Ul'āsa iv, pp 101-111, and Rasagangādhara pp 22-31.

(ix) The distinction between प्रेयम्, रसवत्, and ऊर्जस्विन् can be thus formulated. If the 50 भाव्य described above (Note iii) are any of them produced by certain विभाव्य the nature of which prevents the manifestation of a corresponding full-fledged रस in the audience or the reader—when for instance, the स्थाय्यभाव called रति is produced not by some lady love but by युद्ध देव वृषति, पुत्र, etc.—we have an incomplete रस or rather अप्राप्त रसावस्था, which gives rise to प्रेयोल्लास. The alamkāra is sometimes called भासादर also—cp अदरमयम् p 189. A रसवत् alamkāra of course exhibits the विभाव्य, अनुभाव्य, and व्यभिचारिण्य in regular sequence. As Bhāmaha says (iii 6) रसादरितरसश्चन्द्रादिरस रसा । Finally an ऊर्जस्विन् exhibits an inchoate Rasa (as in Preyas) or a full fledged Rasa (as in Rasavat) but the manner of exteriorisation adopted is अर्जित is स प्रगर्भित्विद्ध is in flagrant opposition to the normal or the conventional, purposely with a view to stamp one's own individuality upon it. Thus in the

example given (ii 293-4) to allow an enemy hemmed in battle to depart is what is unexpected, but the hero does it owing to his over-weening self confidence

Notes to II 276-277—(i) The same example is given by Bhamaha iii 5 Cf also our Note (iii) to ii 37 The verse seems to be an adaptation of the last verse in the 92nd Adhyāya of the Udyogaparvan It is difficult to ascertain whether the adaptation was the work of Bhāmaha or of Dandin or of an unknown predecessor of both The example illustrates the प्रीति of विदुर for भीष्म and also of भीष्म for विदुर

Notes to II 278-279—(i) The example illustrates the प्रीति on the side of the King alone The भुक्तानुपालिनी gives us this information about the King—रातवर्मा नाम केरगनामधिपतिरखन्तशिवरक्त । सोपि दिग्विजययोगेन कैलासं प्राप्त पाण्डुपतमन्त्रेण पशुपतिं त्र्यम्बरमाराध्य दृष्टवान् । The Keralas are mentioned in Rock Edict II of Asoka Their most ancient capital was Vanji or Vanchi about 28 miles from Cochin on the Malabar Coast But as our knowledge of their genealogy is almost nil Dandin's mention of a king of that line—supposing he really belongs to that line—gives us no solid ground for any chronological conclusion On the other hand Dandin in iii 114 mentions a city with a name of 5 varnas, the middle one being a nasal, where rule kings with a name of 8 वर्णस Here although the city could be वरुषी or वरुषी (the capital of ancient Kerala) as well as वरुषी (Conjeeveram) the capital of the Pallavas, yet the name पञ्चा consists of 8 वर्णस (including the visarga) while the Kerala kings even adopting their ancient local name of 'Cheralādan' do not give the required number of varnas In the present state of our knowledge therefore Dandin seems to have definitely alluded to the Pallavas of Kanchi and the temptation to regard रातवर्मन् as a Pallava king is irresistible Unfortunately, in the published names of the Pallava kings there is none of this name but if the variant रातवर्मन् is adopted we can identify him

with नरसिंहवर्मा II who had राजमिहवर्मा as his other name Narasimhavarman's date is A. D. 690-715 (see G. Jouveau Dubreul, Ancient History of the Deccan p. 70) and he is described as a devout Saiva and as a builder of several Siva temples including the noble Kailāśa-nātha temple (Indian Antiquary for 1912 p. 90-92) Hiuen Tsang who visited Kanchi in A. D. 640 during the reign of Narasimhavarman I (630-668) affords some testimony for the triumph of Saivism at the time.

(ii) In partial variance with this we have the testimony of the Ms. of अवतिसुन्दरीयागर (Report of the Peripatetic Party of the Government Or. Mss. Library, Madras, for the years 1916-19 Ms. No. 194) which connects Dandin's grandfather with the Pallava king Simhavishnu (575-600) thus making Dandin a contemporary of Narasimhavarman I (630-668). The pertinent verses from the poem (copied down on the occasion of the First Oriental Conference in Poona where the Ms. was amongst the exhibits) may here be given—

इति प्रागाद्विस्तारमस्तव्योमातरा पुरी ।
कापीपुराया बन्वाणी वकुभ सुम्भजमन ॥

तस्यां च न युधमातव्यस्तानि विपन्न ।
एवमु महीपाठ सिंहविण्णरिति श्रुत ॥

अद्वयार्थं गद्यस्तं समाभिलेखन ।
उदयति मनीषा मुपवीणयन्त्यया ॥

श्रुतेनामव्युत्तरार्थं सुतन्त्रयन्त्र ।
अत्रदीर्घं वेनेयं निर्मिता वणमसुति ॥
न्युनिर्वाणी प्रवृत्ते गद्यस्तं नेवम् ।

एतन्मन्त्रपुराणम् अद्वये व मोक्षदे ।
आर्षेयगिरिगार्गा तत्रायन् यज्ञो द्विजा ॥
तन्नामिदं राचितं कोटींसी नम्रमनसि

तस्यां तारायणम् मिताम्ना तारायणेऽपराज ।
नामोऽयं निधीमा ॥

स मेधावी कविर्विद्वान् भारवि (वि) प्रभव गिराम् ।
अनुरुयाकरोन्मेत्री नरेन्द्रे विणुवर्धने ॥

तस्यान्तिके वसत्येष तेनार्यैवमुदीरिता ॥
इति श्रुत्वा महीपालस्तदालोकनलोलुप ।

नृपनिर्ग धनिर्दिष्टे प्रकृष्टनिभवे गृहे ।
बहूत पैतृकां वृत्तिं तस्यासीत् तनयत्रयम् ॥
मनोरथाह्वयस्तेषां मथ्यमा वङ्गवशग (?) ।
ततस्तन्नाथत्वार स्रष्टुर्वेदा इवामवन् ॥
श्रीवीरभद्र इत्येषां ।
यवीयानस्य च श्लाघ्या गौरी नामाभवत् प्रिया ॥
तत कश्चित् सा गौरी द्विजाधिपशिष्यामणे ।
कुमार दण्डिनामान व्यक्तशक्तिमजाजनत् ॥
स बाल एव मात्रा च पित्रा चापि व्ययुज्यत ।
अयुज्यत गरीयस्या सरस्वत्या श्रुतेन च ॥
सविक्रिये पुरे तस्मिन् परचक्रोपरोधत ।
स चचार शुभाचार सर्वांमुर्वीमुदारधी ॥

अथाहूत क्षितीशेन प्रशातोपद्रवे पुरे ।
स्वमुहद्वधुमायस्थ स भेजे निजमास्पदम् ॥

The story goes on to mention a visit which Dandin subsequently pays to the temple of Vishnu in Mahā-mallapuram in Keral country adjoining the sea—

महामपुरे देव स्वेर वारिधिसनिधौ ।
आस्ते मुकुन्द सानन्द फणीन्द्र इव मन्दिरे ॥

(iii) We need not of course take all the gossiping tales in the अवन्तिमुन्दरीकथा as sober history but the present story has some verisimilitude about it. Dandin is here made a contemporary of Simhavishnu's successors Mahendravarman I (600-630) and Narasimhavarman I (630-668), the first of whom is famous as the king under whose orders were constructed the remarkable monolithic temples known as the 'Seven Pagodas' at Mamallapuram (see Smith's Early History, 3rd ed., p. 474). The trouble hinted at in the last verse above quoted is therefore probably the invasion of the Pallava

country by the Chalukya monarch, Pulakesin II, about 609 or 610 Pulakesin was victorious at first, but was later defeated by Narasimbavarman I in 642 A D Mahendravarman is reported to have been a Jain originally, and to have been converted to faith in Siva by a famous Tamil saint If therefore we can imagine that रातवर्मन् is a poetic variant for महेन्द्रवर्मन् or that महेन्द्रवर्मन् bore रातवर्मन् as an additional name, we have here all the evidence that we can expect from tradition for placing Dandin at the court of the Pallavas of Kāñchi in the first half of the 7th century And as the Pallava power was at its height during this very period, their kingdom might have at this time included the old Chera or Kerala country We may add that the king Vishnuvardhana mentioned in the earlier part of the extract can be the prince Vishnuvardhana who founded, about A D 615, the line of the Eastern Chalukyas Ānandapura the city I am unable to identify

(iv) The eight forms of manifestation mentioned in ii 278 are of course the same as the अष्टविधा तनु or प्रकृति alluded to by Kalidasa in the benedictory verse of the Śikuntala

Notes to II 280-281—(i) Dandin is now going to give in succession the illustrations for रमन्, a separate one for each रम

(ii) Our M* N, in a different hand, gives the marginal note identifying अवन्ती with वासवदत्ता Vāsavadattā was an Avanti Princess, compare Svapnavāsavadattā V 5 An interesting question is to determine whether Dandin is referring to Bhāsa Definite indications are unfortunately lacking The pretended burning of Vāsavadattā at Lavāṇaka is an old story not invented by Bhāsa Many dramatists besides Bhāsa have worked on the theme Tāpasavatsarāja is a play later than Ratnāvalī (see the account given by Hultsch in Nach K G W Gott 1885) Abhinavagupta in his Nāṭya-vedavivṛiti (Madras Ms, vol iii, p 11) speaks of a play

of Subandhu dealing with the story of उदयन and वासवदत्ता His exact words are— तत्रास्य बहुतरङ्गापिनो बहुगर्भस्वप्रायिततुल्यस्य नाट्यायितस्योदाहरणं महारविमुक्त्वाधुनिपद्धौ वासवदत्तानाट्यधारारय (?) समस्त एव प्रयोगः । तत्र हि विन्दुस्वरं प्रयोज्यवस्तुन उदयनचरिते सामाजिकीकृतौप्युदयनो वासवदत्ताचेष्टिते तत्र ह्युदयने सामाजिकीकृते सूत्रधारप्रयोगः—तवमुचरितेरेव जयतीति । तत उदयन—कुतो मम सुचरितानीति साहसं विलपति । From this it appears that this particular play made use of a play-within-the-play in the *dénouement* There is also a newly discovered play called Vinavasavadatta (?) affording analogy in construction with the Bhasa plays Besides there are the *आर्यायिकास* dealing with the story of Vasavadatta which were probably known even to the author of *Vyakaranamāṭṭhabhashya* (see Kielhorn's ed vol II, p 284) which however could not have contained a verse like the one given by Dandin Seeing that Bhasa's *Svapnavasavadatta* does not contain the present verse, it is perhaps possible that Dandin is here alluding to the unknown play of Subandhu referred to by *Abhinavagupta* or to some other unknown work

(iii) In the variants to II 280 read— 'R, B, सैषा तन्वी P, Rn, instead of 'P, R, B'.

(iv) The following quotation from *Abhinavagupta's* *Natyavedavivṛiti* (Madras ms p 404) is worth noting—
चिरतनानां चायमेव पक्षः । तथाहि दृष्टिना स्वा(रसा?)कारलक्षणे-यथादि-
रति श्रद्धारता गता ह्यसामान्ययोगेनेति । अधिम्य परां रोति कोपो रोद्रात्मतां
गत इत्यादि च ।

Notes to II 282-285—(i) The stanzas II 282, and II 284 are apparently of Dandin's own composition, and the same explanation might have been available in the case of II 280 also

Notes to II 286—(i) The stanza is undoubtedly reminiscent of *Raghuvamśa* viii 57—

तद्वत्तन्मोहोऽयं यदुदयन उद्विगर्षात् ।
तद्विदं विपश्चिरो न । क्व चामोर विनाशितेदृणम् ॥

Notes to II. 287-291—(i) It is difficult exactly to perceive the point of ii 290. Possibly एषा is not to be construed with नन्दनशासिनाम् but rather refers to certain denizens of heaven that are the topic on hand. The poet is struck to find all their wants answered by a mere tree.

Notes to II. 292—(i) Having introduced रम्य as constituting the essence of a variety of Alamkāra as well as of guṇa, Dandin guards against the possibility of every माधुर्यगुणवत् काव्य necessarily containing the रसवदलंकार, and vice versa. In माधुर्य the emphasis is primarily upon अप्राप्यता.

(ii) Dandin apparently recognises only 8 रसाः, ignoring शान्तिः, the ninth. This is in conformity with the older view; compare नाट्यशास्त्र vii. 98.

Notes to II. 293-294—(i) Udbhata thus defines ऊर्जस्विन् (p. 51)—

अनौचित्यप्रवृत्तानां कामरौधादिकारणात् ।
भावानां च रसानां च बन्ध ऊर्जस्वि बध्यते ॥

A good example of it is Mālatīmādhava iii. 12—

भक्ते चक्षुर्भुङ्गुलिनि रणरङ्गोक्ते बालचूते
मार्गे गान क्षिपति षडुलामोदगर्भस्य बायो ।
दाहप्रेम्णा सरसविसिनीपत्रमात्रोत्तरीय-
स्ताम्यम्भूर्तिः थयति बहुशो मृत्यवे चन्द्रपादान् ॥

where Mādhava the desperate lover seeks the very objects that ordinarily lovers would carefully avoid, he being regardless of life and callous to all suffering.

Notes to II. 295-297—(i) Vāmana is the only other writer besides भरत who does not recognise पर्यायोक्त Bhoja and Rudraṭa designate it as simply पर्याय, a name which some writers reserve for a distinct alamkāra not recognised by Dandin. A few leading definitions are here assembled—

Agnipurāṇa (345 18) and Bhāmaha (iii. 8)—

पर्यायोक्तं गदन्येन प्रारब्धेणाभिधीयते ।

Udbhaṭa (p 51) adds the extra line—

वाच्यवाचनवृत्तिभ्या श्रुत्येनावगमात्मना ॥

Rudrata (vii 42)

वस्तु निवक्षितवस्तुप्रतिपादनशक्तममदृश तस्य ।
यदजनकमञ्जय वा तत्कथन यत् स पर्याय ॥

Bhoja (iv 80)—

मिथ यदुक्तिमद्विर्यावसरो य स सूरिभि ।
निरामाद्दक्षीव साकाद्दक्ष पर्याय इति गीयते ॥

Ruyyaka (p iii)—

गम्यस्यापि भद्रगन्तरेणभिधान पर्यायोक्तम् ।

Mammata (Ullāsa x p 828)—

पर्यायोक्त विना वाच्यवाचनत्वेन यद्वच ।

Vagbhata (iv 108)—

अतत्परतया यत्र कल्प्यमानेन वस्तुना ।
निवक्षित प्रतीयेत पर्यायोक्तिरिय तथा ॥

Vāgbhaṭa (p 36)—

अनिताभिधान पर्यायोक्ति ।

Hemachandra (p 263)—

व्यङ्ग्यस्योक्ति पर्यायोक्तम् ।

Pratāparudriya (p 446)—

कारणं गम्यते यत्र प्रस्तुतात् कार्यवर्णनात् ।
प्रस्तुतत्वेन सवर्द्धं सत् पर्यायोक्तमुच्यते ॥

Ekāvali (viii 29)—

यत्र व्यङ्ग्यस्य सतो हेतोः कार्यभिधानभङ्गीभि ।
स्यादभिधान अधिय पर्यायोक्त विदुस्तदिदम् ॥

Sāhityadarpana (x 61)—

पर्यायोक्त यदा भद्रया व्यङ्ग्यमेवाभिधीयते ।

Kuvalayaṇanda (67)—

पर्यायोक्त तु गम्यस्य वचो भद्रय-तराधयम् ।

and Jagannātha (p 409)—

विनिवर्तयार्थस्य भद्रगन्तरेण प्रतिपादनम् ।

(ii) Most of the definitions (except those of Bhaṁmaha or Bhoja) contemplate the necessity of distinguishing an ordinary case of व्यञ्जना from पर्यायोक्त. Thus गङ्गाया ग्राम is a round about way of saying that the ग्राम is cool and holy, but it is a case of pure ध्वनि or suggestion, and not an instance of पर्यायोक्त. Why? Dandin, Bhaṁmaha, and the earlier writers would answer that there is no poetic pretext (मिथ, प्रसर) that makes the periphrasis peculiarly charming. Writers who adopted the ध्वनि theory would reply that if the sentence is uttered merely with the primary purpose of telling us just the location of the village, and consequently if the शैत्य and पावनत्व come in only by way of a back door suggestion, then it is not पर्यायोक्त. If, however, the direct object of the speaker were to tell us that the ग्राम is शैत्यपावाविशिष्ट, and if the writer merely says गङ्गाया ग्राम or even गङ्गातीरे ग्राम with an emphasis on गङ्गा the case does not differ from an ordinary पर्यायोक्त except that the instance is चमत्कृतिशून्य or unpoetic perhaps. In other words in पर्यायोक्त the व्यङ्ग्यार्थ (देश्यादि) is itself the वाच्यार्थ or primarily intended, though it is not conveyed as a वाच्यार्थ, but only प्रसरान्तरेण. Mammata means the same thing when he writes in his Vṛtti—यदेवोच्यते तदेव व्यङ्ग्यम् यथा तु व्यङ्ग्यं न तथोच्यते । Compare also the प्रदीप on the passage —अत्र सन्नपि व्यङ्ग्योर्थे अतिस्फुटतया न तथातिशये यथा उक्तेरिचिज्यमिति न ध्वनित्वम् नापि गुणीभूतव्यङ्ग्यत्वम् ।

(iii) Ruyyaka Viḍyanātha and Viḍyadhara go a step further. They not only require that the पर्यायोक्त should convey the गम्य or the व्यङ्ग्य sense primarily, but also that the exact mode or प्रसर of conveying it be by describing the effects of it, or the cause of it or by an analogue of it—the last two modes being recognised by Jagannātha. Compare the Rasagangadhara (p 415)—अयं चालसार कश्चित् कारणेन वाच्येन कार्यस्य गम्यत्वे कश्चित् कारणेन कारणस्य कश्चिदुभयोदासीनेन यद्यधिमात्रेण सन्नपि तस्य चेति विपुलविषयः । This last is a limitation of the sphere of the figure which is not generally recognised.

(iv) Paryāyokta along with two or three other alamkāras has played in the hands of Bhaṁmaha and

others the same role that was subsequently assigned to ध्वनि Jagannātha (p 415) observes on the point as follows— वनिपारात् प्रचीनैर्भामहोद्भूतप्रभृतिभिः स्वप्रयेषु कुत्रापि ध्वनिगुणा भूतव्यङ्ग्यादिशब्दा न प्रयुक्ता इत्यतावत्तैव सौख्यवादया न स्वीक्रियत इत्याधुनि राना याचायुक्तिरयुक्तैव यत् समामोक्तिव्याप्तस्तुत्यप्रस्तुतप्रशसाद्यलकारनिरूपणन रित्यतोपि गुणाभूतव्यङ्ग्यभदास्तैरपि निरूपिता । अपरश्च सर्वेऽपि व्यङ्ग्यप्रपञ्च पर्यायोक्तकुक्षो निक्षिप्त । न ह्यनुभयसिद्धान्तो बालनाप्यपह्नु तु शक्यते । ध्वन्यादि- शब्दे परव्यवहारो न कृत । न ह्यतावतानर्वाकारो भवति ।

(v) The sense intended to be conveyed and the sense actually expressed by the words used in a Parayayokta (as Dandin understands the figure) are both of them प्रस्तुत but they are not therefore of co ordinate or equal importance and there is not between the two any relation of सादृश्य etc., as there is in Samāyokta (including under the figure अप्रस्तुतप्रशंसा as defined by modern writers—see our Note (ii) to II 205) Hence समामोक्ति and परायोक्त are adequately differentiated from one another

(vi) Bhoja gives (p 457 —

मया विमुक्ता बहिरव षट्क्री व्रजेदव्यायकणैश्च सार्द्रताम् ।
द्वत तत्तेना करवै निचोलने कयाचिद्व भिपतो विनिर्यये ॥

as an example of निराकाट्य पर्यायोक्त because there is the express statement that the friend left the room under the pretext of putting back the lute into its case Our verse II 296 he quotes as an example of the सादृश्य variety

Notes to II 298-299—(i) See Note (ii) to II 235 Bha raty Agnipurana Bhamaha Ubbhata Rudrata and Hemachandra do not recognise the alamkara at all Ruyyaka Mammata Bhoja Visvanatha and Jagan natha designate it as समाधि making समाधि a रत्नालकार defined by Udbhata (p 52) as—

रसभावनदाभासवृत्तैः प्रशमबन्धनम् ।
अन्यानुभावेन शब्दरूप यत् तत् समाहितम् ॥

Bhamaha's illustration from Rajamitra (iii 10) points to a similar conception of the alamkāra Vālmāna

makes समाहित a new category altogether in as much as he defines it (iv. 3. 29) as—यत्पादस्य तन्वापातिः समाहितम् illustrating it by the verse तन्वा मेघजलार्द्रपञ्चनया etc. from the Vikramorvasya, Act iv, with the remark—अत्र पुरुरवमो लनायामुर्वश्याः सादृश्यं श्रुतं मेघ लतोर्वशी संप्रति । Ruyyaka defines the figure as—कारणान्तरयोगात् कार्यस्य मुरुरत्वम् and quotes Dandin's example ; and Mammata does the same thing. Finally Jagannātha gives the definition in these words—एककारणजन्यस्य कार्यस्याकस्मिन्कारणान्तरमवधानहित-सौकर्यं समाधिः ।

(ii) The figure-of-speech known as समुच्चय (not recognised by Dandin) involves also a number of co-operating causes, and the distinction between समुच्चय and समाधि (i. e. समाहित) is thus formulated in the Alamkārasarvasva (p. 161)—[यत्र] लोकस्य कार्यं प्रति पूर्णं साधकत्वम् अन्यस्तु कार्याय काव्यतालयेनापतति तत्र समाधिर्दृश्यते । यत्र तु खले कपोतिकया बहुनामवतारस्तत्रायं समुच्चयः । To the same effect also Jagannātha (p. 490)—समाधौ हि एकेन कार्ये निश्चयमानेप्यन्येनाकस्मिन्मापतता कारणेन सौकर्यादिरूपोतिशयो यत्र संपाद्यते स विषयः । अस्मिन् समुच्चयप्रभेदे यत्रैककार्यं संपादयितुं युगपदनेके खले कपोता इवाहमहमिरुया संपतन्ति कार्यस्य च न कोप्यतिशयः सः ।

(iii) Bhoja distinguishes between different varieties of this figure according as the सहायासि is देवकृता or अदेवकृता, and according further as each of these is आकस्मिकी or बुद्धिपूर्वा Dandin's example he gives as आकस्मिकी देवकृता सहायासिः ।

Notes to II. 300-303—(i) Most writers who recognise उदात्त are agreed in giving two varieties of it similar to those of Dandin. For instance,

Bhāmaha (iii. 11-13)—

उदात्तं शक्तिमान् रामो गुरुवास्यानुरोधतः ।
विद्यायोपवर्नं राज्यं यथा जनमुपागमत् ॥
एतदेवापरेन्येन व्याख्यानेनान्यथा विदुः ।
नानारत्नर्भियुक्तं यत् तत् किमंदातमुच्यते ॥

Udbhata (p. 53)—

उदात्तबुद्धिमद्वस्तु नरित न महात्मनाम् ।
उपलक्षणां प्राप्तं नेतिवृत्तिव्यागमम् ॥

Ruyyaka (p 183-184)—

समृद्धिमद्वस्तुवर्णनमुदात्तम् । अद्भूतमहापुरुषचरितं च ।

Mamamata (x p 831 ff)—

उदात्तवस्तुन सप-महतां चोपलक्षणम् ।

Visvanātha (x 94f)—

लोकातिशयसंपत्तिरर्णनोदात्तमुच्यते ।

यद्गानि प्रस्तुतस्याद्भ महता चरितं भवेत् ॥

(ii) Some writers refuse to recognise the figure Thus Hemachandra observes (p 293)—उदात्त तु ऋद्धिमद्वस्तु-
लक्षणमतिशयोक्तवर्णनेर्वा न गियते । महापुरुषवर्णनारूपं च यदि रसपरं तदा
‘वर्णेर्नियम् । It will be noted—and Udbhata lays it down
as a distinct condition—that the महापुरुषचरितं must be in-
troduced only subordinately As Pratihārenduraja ob-
serves (p 54)—न गन्धन महापुरुषचेष्टितं वाक्यनापर्वणोचरतामनुभवति ।
अर्थातिरेकप्रत्ययपरत्वात् । यत्र च रसास्वाप्त्यर्थेणावगम्यते तत्र तेषां वाक्य-
विश्रान्तिस्त्वानन्देन चतुर्वर्णतादितरप्राप्तिपरिहारोपायभूतम्याधिभासपरिगेषा-मनास्वा-
यमानत्वादस्यदलकारो भवति । This disposes of the second
objection of Hemachandra and serves to distinguish
उदात्त from रसनम्

(iii) The उदात्त which is विभूतिरर्णनपर is not mere स्वभावोक्ति
cp Note (iii) to II 9 13 The Alamkarasarvasva also
distinguishes उदात्त from भाविक (अतीतानागतयोः प्रत्यक्षायमाणवम्)
but this last is understood by Dandin in quite a dis-
tinct sense (cp II 364 ff) The words of Ruyyaka are
these (p 184f)—स्वभावोक्तो भाविके च यथावद्वस्तुवर्णनम् । तद्विपक्षत्वेन
आरोपितरत्वात्मानं उदात्तस्यावसरः । तन्नामभाव्यमानविभूतिवृत्तस्य वस्तुनो वर्णनं
वविप्रतिभोत्थापितमैश्वर्यलक्षणमुदात्तम् ।

Notes to II 304—(i) A few leading definitions of Apabhūti
are given below—

Agnipurana (345 18) same as Dandin

Bhamaha (iii 20) and Udbhata (p 9)—

अद्भुतिरभीष्टा च विविद-तर्गनेपमा ।

भता सपहवादम्या कियते च गिषा यथा ॥

[निवचनं गियते युष्मे ॥ Udbhata]

√Rudrata (viii 57)—

अतिसाम्यादुपमेय यस्यामरादेव कथ्यते सदपि ।
उपमानमव गदिति ७ विशेषापह्नुति सेयम् ॥

Vāmana (iv 35)—

समेन वस्तुनाभ्यापलापोपह्नुति ।

Bhoja (iv 41)—

अपह्नुतिरपह्नुत्य किञ्चिदन्यार्थदर्शनम् ।
ओपम्यव यनोपम्या चेति सा द्विविधाच्यते ॥

Ruyyaka (p 50)—

विषयस्यापह्ववेपह्नुति ।

Mammata (x, p 735)—

प्रकृत यनिषिद्धान्यत् साध्यते सात्वपह्नुति ।

Vagbhata (p 39)—

प्रकृतस्य सदशेनापलापोपह्नुति ।

Vagbhata (iv 86)—

नेतदेतदिद द्योतदित्यपह्ववपूर्वकम् ।
उच्यते यन सादस्यादपह्नुतिरित्य यथा ॥

Keśavamisra (p 34)—

किञ्चिदपह्नुत्य यदन्यार्थप्रदर्शनं सापह्नुति ।

Hemachandra (p 281)—

प्रकृताप्रकृताभ्या प्रकृतापलापोपह्नुति ।

Vidyadhara (p 380)—

निषिध्य विषय साम्यादन्यारोपे ह्यपह्नुति ।

Visvanātha (x 38f)—

प्रकृत प्रनिषिद्धान्यस्थापन स्यादपह्नुति ।
गोपनीय वम प्रर्थ द्योतयित्वा कथञ्चन ॥
यदि श्लेषेणा यथा वा यथयेत् सायपह्नुति ।

Jagannātha (p 278)—

उपमेयतावच्छेदक निषे रसामानाधि करण्येनारो यमाशुपमानतादात्म्य-
मपह्नुति ।

Visveśvara (p, 235)—

प्रकृत निषिध्य भिन्नात्मनया प्रोक्तावपह्नुति कथिता ।

and Achutaraya (viii 131)—

विषयत्वनिषेधस्य सामानाविस्तरण्यत ।
आरोप्यमाणविषयितादात्म्यं स्यादपह्नुति ॥

(ii) It will be seen that while the majority of these definitions require that there should be a sort of a similarity between the thing negated and the thing asserted, Dandin does not admit that necessity. A सादृश्यमूलक अपहृति, according to Dandin, constitutes what he calls तत्त्वापहृतिरूपक (see Note (iii) to II 95). The Alamkāra-kāustubha clearly states the position (p 235)—
अत्र केचिन् सादृश्यस्थल एवापहृति । न पक्षेषु स्मरलभ्य सहस्रं परिणाम यत —
इत्यादौ तु नापहृति रिति प्रकृतस्य यदन्यत्वम् इत्येव रूपातिशयोक्तिरित्याहु ।
अन्ये तु साहित्यदर्पणोक्तदिशा किञ्चिदपहृत्य कस्यचिदर्शनमपहृति . . इत्याहु ।
Bhoja, as we have seen, admits both cases

(iii) For the distinction between अपहृति and भ्रान्तिमान् consult Note (ii) to II 66, and for that between अपहृति and लेश (or व्याजोक्ति) our Note (ii) to II 265

Notes to II 305-308—(i) Dandin gives only two varieties of अपहृति, viz विषयापहृति and स्वरूपापहृति. Rasagangādhara gives the varieties सावयव and निरवयव which are based upon a different principle of division. So also are the divisions into शाब्दी where the negation is directly conveyed and आर्थी where it is suggested by words like कष्ट, मिष, छल, छद्म, कैतव, व्याज, वयु आत्मन्, परिणाम etc. More important is the six-fold division given by the Kuvalaya-nanda (stanzas 25-30), viz श्रुद्ध हेतु पर्यस्त भ्रान्त, छेक and कैतव. Of these the first variety is a normal case of Apahnuti which can be made to include both the varieties recognised by Dandin while the last is an आर्थी अपहृति. His other varieties with definitions and illustrations are as under—

सयुक्तिरे सदरोपे हेत्वपहृतिरुच्यते ।
नेदमिन्दुरनङ्गत्वात् किलिद मङ्गुरो रते ॥
पर्यस्तापहृतिर्यमनिहवो यत्र सिद्धये ।
नाग सुभाशु किं तर्हि सुभाशु प्रेयसीमुखम् ॥
भ्रान्तापहृतिरन्यस्य शङ्कायां भ्रान्तिवारणे ।
ताप करोति मोक्षप ज्वर किं न सखि स्मर ॥
छेकापहृतिरन्यस्य शङ्कान्तनध्यनिहये ।
प्रज्जान् मत्पदे राम कान्त किं न हि नृप ॥

(ii) In the illustration in ii 305 the real nature of चन्दन etc. is admitted as perceivable by others it however does not hold good in the case of the speaker himself In ii 306 the negated thing is declared to be entirely void of its very essence is assigned an altogether contradictory nature, so that the moon can no longer be called moon (अगूढदीधिति-चन्द्र) In the example in ii 304 only a part of the nature of the thing was negated, in ii 305 even the negation of this part was tempered by limiting its विषय In ii 306 the negation is absolute as regards its contents and its range Such seems to be the basis of Dandin's distinction

Notes to II. 308—(i) Compare Note (ii) to ii 94 95 As we saw there पूर्वम् can mean ii 34 (प्रतिश्रवणम्), ii 36 (तत्त्वार्थानुपपत्तिः), or ii 95 (तत्त्वार्थानुपपत्तिः) In view of the difference of view noted above, Note (ii) to ii 304, the temptation to accept the last of these interpretations is very strong For Dandin must have known the view which makes सादृश्य the sine qua non of अपहृति Bhāmaha in any case knows the view and even adopts it Differing from him Dandin considers सादृश्यवत्तत्त्वार्थानुपपत्ति as a variety of रूपक He consequently must have made a slip here or we can adopt the justification of Cr—उपमास्यस्योपपत्तिमेवात् । There is something बिलय whatever the view we finally adopt

Notes to II 310—(i) It is rather unfortunate that the same name (श्लेष or श्लिष्ट) should signify both a Guna and an Alamkāra For the nature of the guna see Note (iii) to i 43 The alamkāra has nothing to do with the guna

(ii) That Slesha involves the use of paronomastic words or words conveying more than one sense is conceded by all The main controversy is as to whether we should regard it as a शब्दालङ्कार only or an अर्थालङ्कार only or partly the one and partly the other There are writers holding all these views with more or less show of reason As so much depends in a Slesha upon the

use of specific words it seems reasonable to treat it as a शब्दालम्भ and to assign to it a lower place in criticism. At the same time it is necessary that we should understand the two fold sense of the words in question the words as words do not give us the pleasure of the figure as is done for instance by an alliteration. Hence it is equally plausible to regard the श्लेष as exclusively an अर्थालम्भ, as is done by Udbhata and Alamkarasarvasvaka. Jagannātha (p 401 2) gives a clear exposition of these views in these words—सौम्यं श्लेषः सभङ्गोऽसभङ्गश्चार्थालम्भः एवेत्योद्भटा ॥ उभावप्येतौ शब्दालम्भौ शब्दस्य परिग्रह्यसहृत्वादन्वयव्यतिरेकाभ्यां तदाश्रितत्वावधारणम् । इति मम्मटभाग ॥ अन्वयव्यतिरेकाभ्यां हि हेतुत्वावगमो घट प्रति दण्डादेरिवास्तु । न त्वाभ्यस्तत्वावगमः ।

अन्यथा प्रत्यर्थं शब्दनिवेश इति नये पराभिमतोर्थश्लेषोऽपि शब्दालम्भ एव स्यात् ॥ A reasonable view to hold is that of Mammata (ix, p 626), who observes—इह दोषगुणालम्भाराणां शब्दार्थगतत्वेन यो विभागः सौम्यव्यतिरेकाभ्यामेव व्यनक्ति ॥ यत्र हि पर्यायान्तरपरिग्रहितसहृत्वा नास्ति तस्य शब्दगतत्वम् यत्र तु तत्सहृत्वं तत्रार्थगतत्वमिति सिद्धान्तादिति भावः —as a commentator explains it

(iii) Others try to get out of the difficulty by recognising a distinct variety of शब्दश्लेष and of अर्थश्लेष. Thus Bhoja gives six varieties of शब्दश्लेष (ii 68ff) viz प्रकृति, प्रत्यय, विभक्ति, मन्त्र, पद, and भाषा. Manmata adds two more varieties to the list वर्ण and लिङ्ग, while Bhoja includes the former under the पद variety and the latter under the प्रकृति variety. In these varieties the word element is distinctly the all in all. For illustrations see, besides the two works in question, Bāhityadarpana pp 457ff, and Alamkarakaustubha pp 242ff—The अर्थश्लेष on the other hand includes the cases where the use of the paronomastic words brings about prominently a comparison between the प्रकृत and the अप्रकृत statements. As we have a two in one statement in समानोक्ति so also we have it in अर्थश्लेष only the method is different. Dandin does not bring out this point in his definition (and it is in this sense that we wish to have our remark on Slesha in Note (iii) to ii 207 understood), but most other writers including even Bhamaha (iii 14) use उपमान and उपमेय in the very definitions of the figure—Rudrata is so much impressed by the different uses to which

paronomastic words can be put that he makes *श्लेष* a basic principle of subdivision for *alamkāras* along with वास्तव, औपम्य, and अतिशय. He gives (x 1 - 23) ten sorts of *श्लेषमूलालंकारः*, viz अपिदेश, विरोध, अधिक, यक, व्यान, उक्ति, असंभन, अवयव, तत्त्व, and विराधाभास. For illustrations see the *Kāvyaśāstra* itself.

(iv) For the distinction of this figure from *Samāsokti* see Note (ii) to II 207. Our remarks there apply to the developed conception of *Slesha* leading to *औपम्य* as it is found in other writers. Dandin's illustrations do indeed suit the definitions of the later *Ālamkarikas*, but his definition is non-committal.

Notes to II 311—(i) Bhoja quotes this illustration and thus comments upon it (p 465)—अग्रयमुदीयमानध्वजमा लोकस्य हृदयं हरतीत्युक्त्युक्तिमाह—राजा अनुरक्तमण्डल उदयी मृदुरर वातिमानिति । यो ह्येवभूयो राजा रोवरथ लोकस्य हृदयहारी भवति । अत्रापि च प्राकरणिकेयप्राकरणिक उपलिख्यमाण पदानामभेदेनाभिन्नपदश्लेषो भवति ।

Notes to II 312—(i) Bhoja's comment on the figure is as follows—अत्र प्रदोषो रति प्रवचयाम किमिति प्रियारहित मां न बाधते इत्युक्त्युक्तिमाह—इत्थम् अनुभूयमानप्रकारेण राज्ञः सत्त्वं । कीदृशेन दोषाकरेण नक्षत्रवद्वर्ततेति । यो हि दायाणामाचरेण राजमार्गानिगमिना न राज्ञा प्रकृष्टदाय मयभ्यते सोऽग्रिमवदय बाधत एव । तदत्र पूर्वस्मिन् प्राकरणिकेयं द्वितीयोर्थो-प्राकरणिक पदभेदेनोपलिख्यमाणो भिन्नपदश्लेषापदेशमासादयति ।

Notes to II 313—(i) Paronomasia constitutes the ingredient of so many figures that a question has been started as to whether in these several cases the *alamkāra* is primarily *Slesha* alone, or the other figure [*उपमा* (II 28), *रूपक* (II 87), *आक्षेप* (II 159), *व्यतिरेक* (II 185), etc.] or a *मिश्र* or mixture of both. The discussion is started by Udbhata's statement (p 54)—

अलंकारान्तरगतां प्रतिभा जनयत् पदे ।

द्विविधैरर्थशब्दोक्तिविशिष्टं तत् (*मिश्र*) प्रतीयताम् ॥

Jagannatha (p 393ff) gives a résumé of it in these words—अयं चालंकारः प्रायशः अलंकारान्तरस्य विभक्त्यभिनिविष्टः । तत्र चित्रमय

बाध्यत्वं स्यादाहोस्वित्तीर्णमुताहा बाध्यत्वमिति । अत्राहुरुद्रटाचार्या —येन नाप्राप्ते य आरभ्यते स तस्य बाधक इति न्यायेनालङ्कारान्तरविषय एवायमारभ्यमाणोलङ्कारा तर बाधते । न चास्य विविक्त रश्मिदरित विषयो यत्र सावकाशो नान्य बाधते ।

। तस्मादुपमादिप्रतिभो परिहेतु श्लेष एव स्वविषये सर्वनाम्नरार ॥ एतच्चापरे न क्षमन्ते । तथा हि ।

एव च सावकाशत्वाच्छ्लेषस्यालङ्कारा तरापवादस्त्वं न युक्तम् । अत एवोपमादीनां प्रतिभानमात्रमिति यदुक्तं तदपि न सगतम् ।

प्रत्युत श्लेषस्यैव प्रतिभान मात्रमिति वक्तुं युक्तम् । तस्माच्छ्लेषस्य नापवादकं च सर्वार्णत्व तु स्यात् ॥ अन्ये तु—अलङ्कारा हि प्राधायेन चमत्काराधायका स्वां स्वामार्यां लभन्ते । त एव परोपकारकतया वर्तमानास्तां त्यजन्ति ।

। एव चालङ्कारातरोपस्कारकतया स्थित श्लेष कथमार स्वष्टहस्य इव श्लेषालङ्कारव्यपदेश बोद्धमीष्टमिति बाध्यप्राय एव इत्यप्याहुः ॥

The most reasonable view to hold is that it all depends upon the particular circumstances of the case, and these differ in different illustrations, so that no hard and fast rule of universal application can be laid down

Notes to II 314-315—(1) Dandin's classification is somewhat peculiar Bhoja gives the varieties भिन्नपद अभिन्नपद, भिन्नक्रिय अभिन्नक्रिय, भिन्नकारक-अभिन्नकारक Bhāmaha after defining the figure (iii 14) as—

उपमानेन यत् तत्त्वमुपमेयस्य साध्यते ।

गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥

gives illustrations for श्लेष involving सहोक्ति उपमा and हेतु respectively as under—

उद्योतन्तो गतव्यागः स्वरोहः फलदायिनः ।

मागद्रुमा महातश्च परेणमेव भूतये ॥

उन्नता लोकदयिता महान्तः प्राज्यवर्षिणः ।

क्षमयन्ति क्षिणेस्ताप मराजानो घना इव ॥

रत्नवत्त्वादगाधत्वात् स्वमर्यादायि उच्चघनात् ।

बहुसत्त्वाध्रयत्वाच्च सदृशत्वमुदन्वता ॥

It will be seen that the last example is श्लेषमूलक हेतुपमा (ii 50) the second a regular श्लेषोपमा (ii 28), while the first has greatest affinity with ii 316

Notes to II 316—(1) Bhoja reads स्वभावगधुरा श्लिष्टाः instead of वक्त्रा स्वभावगधुरा । His comment is (p 467)—अत्र कर्षन्ति द्रव्यैस्त्वां विन्यासा रक्षां दूतीनां च श्लिष्टपदत्वेनावेशादयमभिन्नक्रियो नाम श्लेषविशेषः ।

Notes to II 317—(1) Bhoja (p 466) explains the point thus—
 अत्र आकर्ष्यन्ते शिष्यन्त च इति शिष्यापदद्वितयस्य प्राधान्यत समुच्चयेनोपात्तस्य
 मधुरा इत्यादिभि शिष्यदे कोटिलगिर अक्षितेक्षणा इति वा विनेत्येकपदवर्ज
 पयागत सच यो भवति । तदथा—आकर्ष्य-ने । रा । कोटिलगिर । वादय्य ।
 मधुरा , । शिष्यन्ते च । का । अक्षितेक्षणा हरिणवन्तुप । शिभूता
 मदकला इति ।

Notes to II 318—(1) Here as also in ii 322 below we have
 a combination of श्लेषवेचित्र्य with the वैचित्र्य of विराय as
 exemplified in ii 334 For the distinction of this from
 तुल्ययोगिता see Notes to ii 330 below

Notes to II 319-320—Most writers with the exception of
 besides Dandin, रामह उद्धत भोज, वामा and शयन—to say
 nothing of भरत and अग्निपुराण,—admit a figure of speech
 called परिगण्या which consists in a तादृग्यव्यपेक्ष An ex-
 ample will explain the nature of this figure—

भक्तिर्भवे न विभवे व्ययन शब्दे न युवतिरामाश्वे ।

चिन्ता यशसि न वपुषि प्राय परित्यज्यते महताम् ॥

The *Sahityadarpana* (p 563) from which this illustra-
 tion is taken goes on to observe—श्लेषमूलत्वे चास्य वैचित्र्यविशेषो
 यथा—यस्मिन् रात्रिनि जितरागति पालयति मही चित्रर्मसु वणमस्त्राशयेषु गुण-
 च्छेदा इत्यादि ।

Notes to II 321-322—(1) It is difficult to distinguish ii 321
 from ii 87, the illustration of a शिष्टस्पर्श All that we
 can say at the utmost is that in ii 87 the identity with
 a lotus is given an exclusive prominence while here
 the king receives at least as much prominence as दक्ष or
 कर्तिस्त्रेय It cannot at the same time be श्लेषमा illustrat-
 ed in ii 28 because there is an absence of any उपमाप्रति-
 पादकशब्द

(11) Compare Note (1) to ii 87 and Note (1) to ii 318
 above

Notes to II 323—(1) Some distinctive definitions of Vise-
 shakti are—

Agnipurana same as Dandin's definit

Bhāmaha (iii 22)—

एकदेशस्य विगमे या गुणान्तरसंस्थितिः ।
विशेषप्रथनायासौ विशेषोक्तिर्मता यथा ॥

Udbhata (p 58)—

यत् सामग्रेऽपि शक्तीनां फलानुत्पत्तिबन्धनम् ।
विशेषस्याभिधित्वात्तद्विशेषोक्तिरुच्यते ॥
दर्शितेन निमित्तेन निमित्तादर्शनेन च ।
तस्या वचो द्विधा लक्ष्ये दृश्यते ललितरत्नम् ॥

Vāmana (IV iii 23)—

एकगुणहानिरन्यनायां साम्यदार्ढ्यं विशेषोक्तिः ।

Bhoja, same as Dandin

Ruyyaka (p 126)—

कारणसामग्रे कार्यानुत्पत्तिर्विशेषोक्तिः ।

Mammata (x p 800)—

विशेषोक्तिरस्त्येषु कारणेषु फलावचः ।

and Jagannātha (p 437)—

प्रसिद्धकारणकलापसामान्याधिरूपेण वर्ण्यमाना कार्यानुत्पत्तिर्विशेषोक्तिः । —compare his definition of Vibhavana—
कारणव्यतिरेकसामान्याधिकरणेन प्रतिपाद्यमाना कार्योत्पत्तिविभावना ।

(11) While Vamana's definition of this figure (which he illustrates by यत् हि नाम पुरुषस्यासिंहासन राज्यम्) is put down by later writers as a case of रूपक (as Jagannātha says — अत्र हि यत्ते राज्यं तादात्म्येनारोप्यते । तत्र सिंहासनरहितं हि यत् सिंहासनसहित-राज्यतादात्म्यं कथं ब्रूहेदित्यारोपेन्मूलकयुक्तिनिरासायारोप्यमाणं राज्येऽपि सिंहासन-रहितं कल्प्यते । तेन दृढारोप रूपकमेवेदम्) it must be admitted that Dandin's conception of *Viśeshokti*, in as much as it does not bring the causal relation prominently to the fore, is a development from a root conception of the figure quite allied to that of Vamana. It is rather difficult to accurately distinguish this figure from कारणक्षेप (ii 131), कार्यक्षेप (ii 133), and विभावना (ii 199). Compare Note (11) to ii 131-132, Note (1) to ii 133-134, Notes (1) and (11) to ii 199, and Note (11) to ii 235. Keeping ourselves strictly to the conceptions of these figures as Dandin gives them we can say that while in a normal case of cause producing effect we have the

presence of (i) principal cause, (ii) presence of accessory causes, (iii) presence of extraordinary circumstances favouring the production of the cause, (iv) presence of agreeable natural conditions, and (v) absence of special hindrances,—all co-operating to produce the normal result,—we have—

IN कारणाक्षेप

Principal cause absent *	}	—Effect absent ;
Accessory causes present		

IN कार्याक्षेप

Principal cause present	}	—Effect absent ; *
[Extra circumstances lacking?]		

IN विभावना 1ST KIND

Principal cause absent	}	—Effect present ;
Extra circumstances inferrable *		

IN विभावना 2ND KIND

Principal cause absent	}	—Effect present ;
Exceptional natural circumstances inferrable *		

IN विशेषोक्ति

Principal cause present	}	—Effect present through greatness of cause ; *
but with special hindrances		

IN अहेतु (Bhoja in 18)

Principal cause present	}	—Effect absent.*
[अहेतु unpropitious?]		

The point of the figure in each case is the item marked by an asterix (*)

Notes to II. 324—(i) Bhoja reads (p 431) जितमेवाम्भूत् for जितमेवासीत्. His comment on the stanza is—अत्र तीक्ष्णेनाकटोरेण चायुधेन पुष्पधन्वा क्षीणि जगन्ति विजयते इति तस्य प्रभावातिशयः प्रतीयते । सेयं प्रतीयमानविशेषहेतुर्गुणैकस्यवती विशेषोक्ति ।

Notes to II 325—(i) On this stanza Bhoja observes—अत्र देव कन्यकात्वाभावेऽप्यपि वेधमोपि तपोभङ्ग विधातुमलमिति वर्णनीयाया रूपातिशय प्रतीयते । सेय प्रतीयमानविशेषहेतुर्नातिवैकल्यवती विशेषोक्तिः ।

Notes to II 326—(i) Bhoja (p 432) explains the point thus—अत्र भ्रमद्वादेरभावेऽपि योय द्विपतां जगस्तेन वर्णनीयस्य प्रतापातिशय प्रतीयते । सेय प्रतीयमानविशेषहेतुः कियवैकल्यवती विशेषोक्तिः ।

Notes to II 327—(i) Bhoja remarks—अत्र रथादेरभावेऽपि जगत्त्रय विजयहेतु स्त्रीणामगाद्वाक्लोकनमभिधीयते । सेयमभिधेयविशेषहेतुर्द्रव्यवैकल्यवती विशेषोक्तिः । Bhoja however is not correct in supposing that the हेतु is here expressed. The real हेतु is the मनोहारित्व of the glances which is to be understood.

Notes to II 328 329—(i) Bhoja reads जगत्त्रयम् for नभस्तलम्. His remarks are—अत्र रथादीनां द्रव्याणामेकचकत्वादिभिर्वैकल्येऽपि यदेतद्भगवती भास्करस्य भुवनत्रयाक्रमण तस्येह तेजस्विता हेतुरभिधीयते । सेयमभिधेय विशेषहेतुर्वैकल्यवद्द्रव्या नामापरा विशेषोक्तिः ।

Notes to II 330-332—(i) We have already given a few definitions of Tulyayogita in our Notes (i) and (iii) to II 48 49. We make room here for a few more—Vāgbhata (iv 88)—

उपमेय समीकर्तुमुपमानेन योज्यते ।
तुल्यैककालकियया यत्र सा तुल्ययोगिता ॥

Kuvalayananda (43, 45 46)—
वर्णनानामितरेषा वा धर्मैक्य तुल्ययोगिता ।

हिताहिते वृत्ततौल्यमपरा तुल्ययोगिता ।

गुणोत्कृष्टे समीकृत्य वचोभ्यां तुल्ययोगिता ॥

and Jagannatha (p 317)—

प्रकृतानामेवाप्रकृतानामेव वा गुणक्रियादिरूपैकधर्मावयस्तुल्ययोगिता ।

Vāmana Bhāmaha, Vāgbhata, Kuvalayanandakāra, Bhoja, and Dandin are all attempting, each in his own way, to define the figure in conformity with the etymology of its name. Under the circumstances we will have to keep close to our author's conception of the figure and try to distinguish it from प्रतिवस्तूपमा (ii 46), तुल्ययोगोपमा (ii 48), दीपक (ii 97), समागोक्ति (ii 205), श्लेष (ii 310 ff), अप्रस्तुतप्रशस्ता (ii 340), व्याजस्तुति (ii 343) and निन्दर्शन (ii 348). To begin with, in प्रतिवस्तूपमा (cp the illustration in ii 47) the उपमान is not intended to be extraordinarily superior to the उपमेय and the समीकरण between them is not directly expressed, but is प्रतीत only, whereas in तुल्ययोगिता there are things decidedly superior or गुणोत्कृष्ट with which an inferior thing is joined in an assertion. The समीकरण (not the साम्य) is direct, and not left to be suggested. Further, the intention in the present figure is either स्तुति or निन्दा, and this is absent in प्रतिवस्तूपमा.

(iii) In तुल्ययोगोपमा (ii 48) we have the superior and inferior relation between the things and an attempt to equate them, as in तुल्ययोगिता. But while in the former उपमा is consciously sought to be expressed by reference to identical क्रिया (or गुण), in the latter the उपमा relation is subordinate and the point of it is not fully brought out. Further in तुल्ययोगिता the desire to praise or blame is prominently present, the same being absent in the उपमा variety.

(iv) Consider the दीपक illustrations in ii 99, and ii 100. In these there is अधिकहीन relation and no स्तुतिनिन्दा intended as a definite end. Further, the point of similarity is expressed with one statement and has to be supplied with the other. So the distinction of these varieties from तुल्ययोगिता is quite obvious.

(v) In a समागोक्ति the two things are तुल्य, neither being by nature अधिक or हीन. Besides, only one of them (प्रकृत or अप्रकृत) is expressed directly, the other being प्रतीत only. Nor is there here any conscious desire to praise or blame. In तुल्ययोगिता, besides the अधिक-

हीन relation and स्तुतिनिन्दाप्रयोजन, we are required to make an express mention of the two objects compared.

(vi) Though the illustration of a श्लेष (ii. 310 ff.) might offer points of comparison with तुल्ययोगिता, the figure श्लेष always turns upon an unmistakable peculiarity which is its sufficient distinctiveness. The paronomasia in ii. 332^d is not intended or indispensable.

(vii) Aprastutaprasaṃsā as Dandin conceives it involves स्तुति, if not स्तुति or निन्दा, but there is an absence of अधिकहीन relation, and an implication of प्रस्तुत through अप्रस्तुत statement, in place of the direct statement of the two found in a तुल्ययोगिता.

(viii) Vyājastuti (ii. 343) involves स्तुति (or निन्दा) but it is feigned. And it is a स्तुति made of a certain thing which might not be joined with any thing else in simile. A तुल्ययोगिता is necessarily based upon a relation between at least two things.

(ix) In निदर्शन the साम्य between the two things is not a well-established fact so that we could know before hand which is गुणोत्कृष्ट or गुणनिकृष्ट. The साम्य is evolved just in the very act presented to our eyes.

Notes to II. 333-339—(i) All writers except Bharata admit विरोध as a distinct figure. A few leading definitions are given below :—

Agnipurāṇa (344. 28)—

संगतीकरणं युक्त्या यदसंगच्छमानयोः ।

विरोधपूर्वकत्वेन तद्विरोध इति स्मृतम् ॥

Bhāmaha (iii. 24) and Udbhata (p. 59)—

युगस्य वा क्रियाया वा विरुद्धान्यक्रियाभिदा [v. 1. वचः] ।

या [v.1. यद] विशेषाभिधानाय विरोधं तं विदुर्मुषाः [v.1 प्रचक्षते]॥

Ruteraśa (ix. 30)—

यस्मिन् द्रव्यादीनां परस्परं सर्वथा विरुद्धानाम् ।

एकत्रावस्थानं समकालं भवति स विरोधः ॥

Vāmana (IV. iii. 12) and Ruṣyaka (p. 121)—

विरुद्धाभासत्वं विरोधः ।

Bhoja (iii 24)—

विरोधस्तु पदार्थानां परस्परमसंगतिः ।
असंगतिः प्रत्यनीकमधिकं विषमश्च स ॥

Mammata (X. p 807)—

विरोधः सोविरोधेऽपि विरुद्धत्वेन यद्वचः ।

Vagbhata (iv 121)—

आपाते हि विरुद्धत्वं यत्र वाक्येन तत्त्वतः ।
शब्दार्थकृतमाभाति स विरोधः स्मृतो यथा ॥

Vagbhata (p 38)—

अविरोधेऽपि विरोधप्रतीतिर्विरोधः । साक्षाद्विरोधे तु काव्यत्वासम्भवात् ।

Kesavamisra (p 35)—

विरोधो द्विविधः । पारमार्थिकाविरोधेऽपि औचित्येन विरुद्धतया प्रतीयते
यत्र । द्वितीयस्तु यथाश्रुते विरोध[?धा]सधानेऽपि यत्राभिप्रेतार्थमादाय
विरोधः । अयमेव विरोधाभास इत्युच्यते ।

Hemachandra (p 269)—

अर्थानां विरोधाभासो विरोधः ।

Vidyādhara (viii 33)—

स्फुरति विरोधाभासे भवति विरोधाभिधो दशधा ।

Vidyanatha (p 416)—

आभासत्वे विरोधस्य विरोधात्मककृतिर्मता ।

Viśvanatha (x 68)—

जातिशतभिर्जात्याद्यैर्गुणो गुणादिभिस्त्रिभिः ।
क्रिया क्रियाद्रव्याभ्यां यद्द्रव्यं द्रव्येण वा मिथ ॥
विरुद्धमेव भासेत विरोधोऽसौ दशाकृतिः ।

Kuvalayananda (st. 75)—

आभासत्वे विरोधस्य विरोधाभास इत्युच्यते ।
विनापि तन्मि हारेण वक्षोजो तव हारिणो ॥

Jagannātha (p 127)—

एसाधिकरणत्वबद्धत्वेन प्रतिपादितयोरर्थयोर्भासमानैकाधिकरणत्वबद्ध-
मेसाधिकरणासेबद्धत्वभास वा विरोधः ।

Viśvesvara (p 321)—

अविरोधेऽपि विरोधो यत्रोक्तः स्याद्विरोधः स ।

Achyutarāya (viii 202)—

विरोधस्यात्मभासधेर्विरोधाभास उच्यते ।

(ii) The figure is said to be शब्द when a word like अपि is used in the statement, otherwise it is आर्थ This division is however disputed (cp Rasagangādhara p 428) It is called शुद्ध when not based upon श्लेष or paronomasia Dandin's last example (ii 339) is श्लेषमूलक The ten fold division of the figure given by most writers is, like that of स्वभावोक्ति or दीपक, based upon the four fold सङ्केत of words recognised by grammarians Jagannatha (p 428) rightly calls this classification अहृद्य Bhoja gives four kinds, viz असंगति प्रत्यनीक, अधिक, and विषम Rudrata gives 13 varieties, denying the validity of जातिद्वयविरोध, and adding 4 additional varieties (cp ix 33, exemplified in ix 41-44) not generally recognised by other alamkarikas Dandin's classification is based on no definite principles

(iii) Virodha enters into the composition of a number of other figures such as उपमा (ii 33), रूपक (ii 84) दीपक (ii 109), etc, while figures like विभावना or certain varieties of आक्षेप are, on ultimate analysis special kinds of विरोध only Cp the list of विरोधमूलक figures on p 69 above, as also Note (iii) to ii 199 Hemachandra in fact even observes (p 272) —एव च विभावनाविरोधोक्तयसंगति विषमाधिकव्याघाततद्गुणा पृथगलंकारत्वेन न वाच्या । विरोध एवान्तर्भावत् । The Kāvyaaprakāśakara however takes a different view These alamkaras, as being special cases of विरोध and having a distinct charm of their own, can be considered as independent figures. For he says (about असंगति, p 871)—एषा च विरोधवाधिनी न विरोध अपथादविषयपरिहारेणोत्सर्गस्यावस्थिते ।

(iv) Strictly speaking every poetical identification such as मुख कमलम् involves an element of विरोध but that has to be ignored Jagannatha observes (p 430)—इह हि अलंकारवर्गे यो यत्र सहृदयचमत्कृतिपथमवतरति स एव तत्रालंकार इति निर्विवादम् । एव च रूपके यद्यप्यस्ति विरोधस्तथापि न स तत्र प्रतिपिपादयिषित । । विरोधरथले तु कुसुमानि शरा इत्यादौ भवेदस्य विरोधोत्थापनार्थमुपात्तस्यालंकारत्वात् रूपकालंकारत्वमयुक्तम् ।

(v) Dandin and Bhamaha are alone in putting विशेष दर्शन specially into the very definition of this figure Other definitions imply this

(vi) In II. 339 the reading दुःशासनीयत्वं etc. for विश्वसनीयत्वं etc. is worth noting. It is a deliberate attempt to improve the original.

Notes to II. 340-342—(i) Dandin understands अप्रस्तुतप्रशंसा in the literal sense of अप्रस्तुतस्य [प्रस्तुतनिन्दार्थे] प्रशंसा, and so strictly limits the application of this figure to this case alone. Cp. note (ii) to II. 205, where (p. 143 line 11 from bottom) read 'latter' for 'former' and 'former' for 'latter'. The definitions of other writers for this figure are—

Bhāmaha (iii. 28)—

अधिकारादपेतस्य वस्तुनोन्यस्य या स्तुतिः ।
अप्रस्तुतप्रशंसेति सा चेवं कथ्यते यथा ॥

Udbhaṭa (p. 61) reads the second line thus—

अप्रस्तुतप्रशंसेयं प्रस्तुतार्थानुवन्धिनी ॥

Vāmana (IV. iii. 4) and Vāgbhaṭa (p. 36)—

[उपमेयस्य] विविदुषो [समानवस्तुन्यासः] अप्रस्तुतप्रशंसा ।

Bhoja (iv. 52)—

अप्रस्तुतप्रशंसा स्यादस्त्रोतव्यस्य या स्तुतिः ।
कुतोपि देतोर्वाच्या न प्रत्येतव्या न शीच्यते ॥

Ruyyaka (p. 104)—

अप्रस्तुतात् सामान्यविशेषभावे कार्यकारणभावे साहच्ये च प्रस्तुतप्रती-
तावप्रस्तुतप्रशंसा ।

Mammata (x. p. 750)—

अप्रस्तुतप्रशंसा या सा सेव प्रस्तुताश्रया ।
कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ॥
तदन्यस्य वचस्तुन्ये तुल्यमेवेति च पक्षः ॥

Vāgbhaṭa (iv. 134)—

प्रशंसा कियते यत्राप्रस्तुतस्यापि वस्तुन ।
अप्रस्तुतप्रशंसां सामाहुः कृतधियो यथा ॥
स्तेरं विहरति स्तेरं वेति स्तेरं च जल्पति ।
निभुरेकं मृगी स्त्रीके राजबोरभयोऽस्ति न ॥

Jagannātha (p. 402)—

अप्रस्तुतेन व्यापारेण सादृशादिवक्ष्यमाणप्रकारान्यतमप्रकारेण प्रस्तुत-
व्यवहारे यत्र प्रशंसने साप्रस्तुतप्रशंसा, adding in explana-
tion, प्रशंसनं च तर्जनमात्रम् न तु स्तुतिः ।

(ii) It will be seen that while to later writers—

अप्रस्तुतवर्णनेन प्रस्तुतवर्णनप्रतीतिः is अप्रस्तुतप्रशंसा ;

to Dandin—

अप्रस्तुतप्रशंसनेन प्रस्तुतनिन्दाप्रतीतिः is अप्रस्तुतप्रशंसा.

This has saved Dandin from the necessity (i) of distinguishing this figure from समासोक्ति, अर्थान्तरन्यास, श्लेष, etc.; and (ii) of explaining the circumstances which make it possible for the अप्रस्तुत to suggest प्रस्तुत. These circumstances give the several varieties of the figure as admitted by subsequent writers. In order to show how very complicated the whole business of classification has become at the hands of these later writers we give below a tabular statement based on the *Kāvya-prakāśa*—

अप्रस्तुतप्रशंसा	(i)	कार्ये प्रस्तुते कारणाभिधानम्
	(ii)	कारणे प्रस्तुते कार्याभिधानम्
	(iii)	सामान्ये प्रस्तुते विशेषाभिधानम्
	(iv)	विशेषे प्रस्तुते सामान्याभिधानम्
	(v)	तुल्ये प्रस्तुते तुल्यान्तराभिधानम्

Variety (v) further divided into

A. Use of श्लिष्ट words for विशेषण + विशेष्य	B. Through व्यवहारोप as in समासोक्ति (with विशेषण alone श्लिष्ट)	C. Through simple सादृश्य
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Or again, independently, into

A1. अनध्यारोपेण	B1. अध्यारोपेण	C1. अंशेष्वध्यारोपेण
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(iii) Bhoja gives for अप्रस्तुतप्रशंसा the twofold classification into वाच्या and प्रत्येतव्या, his instance for the latter being Dandin's illustration in ii. 341 paraphrased ; viz—

कामं वनेषु हरिणास्तृणानि खादन्त्ययस्तमुलभानि ।

विदधति धनियु न दैन्यं ते किल पशवो वयं सुधियः ॥

The वाच्या variety he illustrates by—

पद्मो वन्द्यस्त्वमसि न गृहं यासि योर्थी परेषा
धन्योऽन्ध इव धनमदवतां नेक्षसे यन्मुखानि ।
श्लाघ्यो मूक त्वमपि कृपणं स्तौषि नार्थाशया यः
स्तोतव्यस्त्वं वधिर न गिरं यः खलानां गृणोषि ॥

Notes to II. 343-347— (i) A few representative definitions of this figure are—

Bhāmaha (iii. 30)—

दूराधिकगुणस्तोत्रव्यपदेशेन तुल्यताम् ।
किञ्चिद्विधितोयां निन्दा व्याजस्तुतिरसौ यथा ॥

Udbhata (p. 61)—

शब्दशक्तिस्वभावेन यत्र निन्देव गम्यते ।
वस्तुतस्तु स्तुतिश्चेष्टा व्याजस्तुतिरसौ मता ॥

Rudraṭa (x. 11)—

यस्मिन् निन्दा स्तुतितो निन्दाया वा स्तुतिः प्रतीयेत ।
अन्या विवक्षिताया व्याजश्लेषः स विज्ञेयः ॥

Vāmana (IV. iii. 24)

संभाव्यविशिष्टकर्माकरणाभिन्दा स्तोत्रार्था व्याजस्तुतिः ।

Bhoja (iv. 56)—

दोषस्य यो गुणीभावो दोषीभावो गुणस्य यः ।
स लेशः स्यात्ततो नान्या व्याजस्तुतिरपीभ्यते ॥

Ruyyaka (p. 112)—

स्तुतिनिन्दाभ्यां निन्दास्तुत्योर्गम्यत्वे व्याजस्तुतिः ।

Mammata (x, p. 815)—

व्याजस्तुतिर्मुखे निन्दा स्तुतिर्वा रुडिग्न्यथा ।

Hemachandra (p. 276)—

स्तुतिनिन्दोत्तरन्यतरपरता व्याजस्तुतिः ।

Vidyādhara (viii. 30)—

यत्र प्रशान्तायां स्तुतिं रचयित्वा प्रतीयते निन्दा ।
निन्दायां स्तुतिरस्य भेदो व्याजस्तुतिर्द्विविधा ॥

Vidyānātha (p. 443)—

निन्दया वाच्यया यत्र स्तुतिरेवावगम्यते ।
स्तुत्या वा गम्यते निन्दा व्याजस्तुतिरसौ मता ॥

and Jagannātha (p. 416)—

आमुखप्रतीकाभ्यां निन्दास्तुतिभ्यां स्तुतिनिन्दयोः क्रमेण त्र्यह्वानं
व्याजस्तुतिः ।

(ii) It will be noted that all writers except Dandin, Bhāmaha, Udbhaṭa, and Vāmana consider both निन्द्या स्तुतिः and स्तुत्या निन्दा as the legitimate spheres of this figure. It is not certain therefore whether Dandin really would permit the उपलक्षण which we have put upon the definition in our Sanskrit Commentary ii. 343⁷. Rudraṭa gives the figure as a variety of श्लेषमूलक figures, and so requires that it be based necessarily upon paronomasia. Bhoja, finally, makes no distinction between व्याजस्तुति and लेश defined as in Kāvyaḍarsa ii. 268.

(iii) According to Dandin's view it seems that Leśa No. 2 is distinguished by the presence of a subtle element in the praise or blame, while in a व्याजस्तुति no such subtle element is necessary. This is the only distinction between these two figures. Hence we must either suppose that Dandin did not intend to accept Leśa No. 2 without reserve, or that Bhoja is justified in making लेश = व्याजस्तुति.

(iv) In an अप्रस्तुतप्रशंसा there are two things: a प्रस्तुत and an अप्रस्तुत. Further the स्तुति of the अप्रस्तुत is real and not intended to be withdrawn. So also the निन्दा of the अप्रस्तुत. The स्तुति and निन्दा, it is also to be noted, is of two distinct things: it is not a case that the same thing is outwardly censured but really praised [and vice versa], as in a व्याजस्तुति.

(v) Similarly, while in व्याजस्तुति the apparent निन्दा is to be ultimately set aside, and स्तुति obtained by implication, the case is not one of simple षनि, in as much as the वाच्य is here entirely thrown overboard—a thing which does not necessarily happen in an ordinary षनि. Cp. on the point Jagannātha (p. 416)—
अत एव नास्या षनित्वम् । षनो हि वाच्येनागूरुणमहिम्नार्थान्तरमवगम्यते । न चेवं प्रवृत्ते ।

(vi) Bhoja quotes both the examples given by Dandin and remarks (p. 410)—व्याजस्तुतिर्गुणदोषीभावलक्षणाङ्गेशात्र पृथक् ।

(vii) In ii. 345^c 'वंश्यस्य is a better reading than 'वंशस्य, but we have no Ms. authority for adopting the improved reading

Notes to II. 348-350—(i) A few representative definitions of निदर्शन or निदर्शना are here assembled. The figure is not recognised by भरत, अमिपुराण, रुद्रट, हेमचन्द्र, केशवमित्र, and both the वाग्भटस —

Bhāmaha (iii. 32)—

क्रिययेव विशिष्टस्य तदर्थस्योपदर्शनात् ।
शेया निदर्शना नाम यथेववतिभिर्विना ॥

Udbhaṭa (p. 62)—

अभवन्वस्तुसंबन्धो भवन् वा यत्र कल्पयेत् ।
उपमानोपमेयत्वं कथ्यते सा विदर्शना ॥

Vāmana (IV. iii. 20)—

क्रिययेव स्वतदर्धान्वयख्यापनं निदर्शनम् ।

Bhoja (iii. 31)—

दृष्टान्तः प्रोक्तसिद्ध्यै यः सिद्ध्यर्थे तादृशदर्शनम् ।
पूर्वोत्तरसमत्वे तद्वज्रं च कथ्यते ॥

Ruyyaka (p. 76)—

संभवतासंभवता वा वस्तुसंबन्धेन गम्यमानं प्रतिबिम्बकरणं निदर्शना ।

Mammaṭa (x, p. 744 ff.)—

[निदर्शना] अभवन् वस्तुसंबन्ध उपमापरिवर्त्यकः ।
स्वस्वदेखन्वयस्योक्तिः क्रिययेव च सापरा ॥

Vidyādhara (viii. 19)—

प्रतिबिम्बनस्य चरणं संभवता यत्र वस्तुयोगेन ।
गम्यमसंभवता वा निदर्शना सा द्विधाभिमतः ॥

Vidyānātha (p. 433)—

असंभवउर्मयोगादुपमानोपमेययोः ।
प्रतिबिम्बक्रिया गम्या यत्र सा स्यान्निदर्शना ॥

Viśvanātha (x. 51)—

संभवन्वस्तुसंबन्धोर्गमन्यापि वृत्तवित् ।
यत्र बिम्बानुबिम्बत्वं बोधयेत् सा निदर्शना ॥

Kuvalayananda (st. 52 ff.)—

वाक्यार्थयोः सदस्योरप्यारोपी निदर्शना ।
यस्तु सौम्यता मेयं पूर्वेन्दोरकलङ्कता ॥
पदार्थवृत्तिमप्येकं वदन्त्यन्या निदर्शनाम् ।
त्वन्नेत्रमुगुलं पसे स्त्रीला नीलाम्बुजन्मनः ॥
अपरां बोधनं प्राहुः क्रियासत्तदर्थयोः ।
नदशेज्जबिरोर्पाति क्षीर्णं चन्द्रोदये तपः ॥

Jagannātha (p. 339)—

उपात्तयोरर्थयोरार्थाभेद औपम्यपर्यवसायी निदर्शना ।

and Viśveśvara (p. 262)—

उपमापर्यवसतो यत्रार्थोन्योन्यमन्वयानर्हः ।

यच्च क्रियया कारणकार्यान्वयधीनिदर्शना सोक्ता ॥

(ii) It will be observed that Dandin, Bhāmaha, Vāmana, and others admit what is known as the बोधन-निदर्शना as the only variety of the figure, while Mam-mata and most other writers admit an additional variety. Dandin's conception of this figure has the advantage of keeping true to the etymological sense of the figure.

(iii) This बोधननिदर्शना is the same as the संभवद्वस्तुनिदर्शना of Ruyyaka, Viśvanātha, and most later writers. As Appaya Dikshita observes in his Chandrikā (p. 74)—स्वाक्रियया परान् प्रति सदसदर्थबोधनं संभवदेव समतां गर्भीकरोति । To the same effect also Jagannātha (p. 345). The second, and with later writers, the more usual variety is असंभवद्वस्तुनिदर्शना divided into वाक्यार्थनिदर्शना and पदार्थनिदर्शना, a good example of the former being Mudrārākshasa (vii. 6)—

केनोत्तुङ्गशिखाकलापकपिलो बद्धः पटान्ते शिखी

पाशैः केन सदागतेरगतिता सद्यः समापादिता ।

केनानेकपदानवासितसटः सिंहोर्वितः पञ्चर

भूमिः केन च नैकनक्रमकरो दोभ्यां प्रतिर्णोर्णवः ॥

The qualification which requires a विम्वप्रतिविम्व relation between the two statements is to be noted. This relation has to be assumed in order to explain the prima facie impossibility of the relation between the two statements, which is dogmatically asserted. As Dandin does not recognise this असंभवत् variety, we need not enter in details into the exact scope of the figure as also its distinction from दृष्टान्त, which is another figure not recognised by our author. See on the point Alam-kārasarvasva (p. 77).

(iv) Bhoja (p. 299 ff.) introduces in Dandin's निदर्शना one or two minor principles of sub-division. The similarity is directly asserted in the statement or is left to be inferred. The former is कञ्चु the latter,

वक्र. Further we have cases when there is a complete दृष्टान्त statement given at first the दार्ष्टान्तिक statement being given almost as an after-thought, or the relation is the reverse of this, or the two statements are simultaneous. According to Bhoja, Dandin's first example (ii 349) is पूर्वमृजु his second (ii 350), सममृजु. His comment on ii 354 is—अत्र राजविरुद्धानामिति अिष्टपदेन दर्शयतीति वर्तमानकाललक्षणात् सद्य इति ताद्वितेन च समकालमेव दृष्टान्तदार्ष्टान्तिकयो शब्दत नृजुस्यैवोक्तत्वादिमृजु सम च निदर्शनम् ।

Notes to II 351-354—(i) A few other definitions of this figure are—

Agnipurāṇa (344 23)—

सहोक्तिः सहभावेन कथनं तुल्यधर्मिणाम् ।

Bhāmaha (iii 38) and Udbhata (p 67)—

तुल्यकाले क्रिये यत्र वस्तुद्वयसमाश्रये [समाश्रिते v 1] :

पदेनेकेन कथ्येते सहोक्तिः सा मता यथा [मताम् v 1] ॥

Rudrata (viii 99 f)—

सा हि सहोक्तिर्यस्या प्रसिद्धद्वयसहोक्तिक्रियो योर्य ।

तस्य समानक्रिय इति कथ्येतान्य सम तेन ॥

यत्रैककर्तृका स्यादनेककर्माश्रिता क्रिया तत्र ।

कथ्येतापरसहित कर्मैक सेयमन्या स्यात् ॥

Vamana (iv 3 28)—

वस्तुद्वयक्रिययोस्तुल्यकालयोरेकपदाभिधान सहोक्तिः ।

Bhoja (iv 57 ff)—

कर्त्तादीनां समावेशं सहान्यैर्य क्रियादिषु ।

विविक्तथाविविक्तस्य सहोक्तिः सा गगयते ॥

यत्रानेकोपि कर्त्तादि प्रविविक्ते क्रियादिभिः ।

विविक्तभावा लभते विविक्ता सापि कथ्यते ॥

Ruyyaka (p 81)—

उपमानोपमेययोरेकस्य प्राधान्यनिर्देशेपरस्य सहार्धसंबन्धे सहोक्तिः ।

Mammata (x, p 817)—

सा सहोक्तिः सहार्धस्य वलादेक द्विवाचकम् ।

Vāgbhata (iv 119)—

सहोक्तिः सा भवेद्यत्र कार्यकारणयो सह ।

ममुत्पत्तिः कथाहेतोर्वक्तु तज्जन्मशक्तिताम् ॥

Vagbhaṭa (p 38)—

सदभावकथन सहोक्ति ।

Kesavamisra (p 36)—

समानकालोक्ति सहोक्ति । सा द्वयी—उदासीनयोस्त्वरप्रतिपत्तये कार्य-
कारणयोरपि ।

Hemachandra (p 273)—

सहार्थबलाद्धर्मस्यान्वय सहोक्ति ।

Vidyānātha (p 400)—

सहार्थेनान्वयो यत्र भवेदतिशयोक्तिः ।
कल्पितौपम्यपर्यन्ता सा सहोक्तिरितीष्यते ॥

Visvanātha (x 35)—

सहार्थस्य बलादेक यत्र स्याद्वाचक द्वयो ।
सा सहोक्तिर्भूलभूतातिशयोक्तिर्यदा भवेत् ॥

and Jagannātha (p 357)—

गुणप्रधानभाववच्छिन्नसहार्थसंबन्ध सहोक्तिः ।

(11) The statement of simultaneity between the qualities or actions of two objects, which constitutes the essence of this figure, is not a matter of fact description as in पुत्रेण सहागत पिता It is अतिशयोक्तिमूलक Ruyyaka however goes further and says (p 81)—तत्र नियमेनातिशयोक्तिमूलत्वमस्या । सा [अतिशयोक्ति] च कार्यकारणप्रतिनियमविपर्ययरूपा अभेदाध्यवसायरूपा च । अभेदाध्यवसायश्च श्लेषभित्तिरन्यथा वा । Ruyyaka thus recognises, amongst others, a variety of सहोक्ति based on कार्यकारणपौर्वापर्यविपर्यय, giving as an example—भवदपराधे सार्धं सतापे वर्धतेतरामस्या । Jagannātha refuses however to recognise this variety. As Alamkāra-kāustubha (p 331) observes—कार्यकारणयो पौर्वापर्यविपर्ययान्मकातिशयोक्तिमूलभेदस्तु प्राचीनोक्तो न युक्तः । तत्रातिशयोक्तेरेवाल्लकारत्वसम्भवात् ।

तव कोपोरिनाशश्च जायेते युगपन्नृप ।

इत्यतिशयोक्त्यपेक्षया

तव कोपोरिनाशश्च सहैव नृप जायते ।

इति सहोक्तौ निच्छित्ति [=चमत्कार]विशेषाननुभवात् । The relation between the two objects brought together in a सहोक्ति should be merely गुणप्रधानभाव (cp Pāṇini II iii 19 बहुयुक्ते प्रधाने) Dandin would endorse the view of Jagannātha

though his conception of अतिशयोक्ति, as we have seen (Notes, p. 146-47), is somewhat different. The हेत्वलंका illustrated by Dandin in ii. 256 would be considered by Ruṣṣaka as सहोक्ति; but the very fact that Dandin regards it as a separate alamkāra proves his non-acceptance of पूर्वोपर्येविपर्ययमूला सहोक्ति variety. In none of the examples given by Dandin for सहोक्ति is there in evidence a कार्यकारण relation, the real cause in ii. 352 and ii. 353 being प्रियजनविरह and in ii. 354, probably. प्रियजनसंनिधान.

Notes to II. 355-356—(i) The figure is defined by Dandin in ii. 351, latter half. Other definitions for this figure are —

Bhāmaha (iii. 40)—

विशिष्टस्य यदादानमन्यापोहेन वस्तुनः ।
अर्थान्तरन्यासवती परिवृत्तिरसौ यथा ॥

Udbhata (p. 69)—

समन्यूनविशिष्टेषु कस्यचित् परिवर्तनम् ।
अर्थानर्थस्वभावं यत् परिवृत्तिरभाणि सा ॥

Rudraṭa (vii. 77)—

युगपदानादाने अन्योन्यं वस्तुनोः क्रियेते यत् ।
कचिदुपचर्येते वा प्रसिद्धितः सेति परिवृत्तिः ॥

Vāmana (IV. iii. 16)—

समविसदृशाभ्यां परिवर्तनं परिवृत्तिः ।

Bhoja (iii. 29 f.)—

व्यत्ययो वस्तुनो यस्तु यो वा विनिमयो मिथः ।
परिवृत्तिरिहोक्ता सा काव्यालंकारलक्षणे ॥
सा त्रिधा व्यत्ययवती तथा विनिमयात्मिका ।
तृतीया चोभयवती निर्दिष्टा काव्यसूरिभिः ॥

Ruṣṣaka (p. 152)—

समन्यूनताधिकानां समाधिकन्यूनैर्विनिमयः परिवृत्तिः ।

and Jagannātha (p. 481)—

परकीययत्किंचिदस्वादानविशिष्टं परस्मै स्वकीययत्किंचिद्वस्तुसमं ।
परिवृत्तिः ।

(ii) Two points deserve to be noted. The barter ought to be कविकल्पित and charming. An actual commercial transaction howsoever noteworthy cannot be an instance of this figure. Secondly, there ought to be a regular sales-agent in the transaction. Accordingly a case like—किमित्यपास्याभरणानि यौवने धृतं त्वया वार्धक्यशोभि चकलम् or किशोरभावं परिहाय रामा वमार कामानुगुणां प्रणालीम् where there is only a व्यत्यय or किञ्चित् त्यक्त्वा किञ्चिदादानमात्रम् cannot be a regular परिवृत्ति in the normal acceptance of the term विनिमय. Mammata and Jagannātha also are against admitting व्यत्यय, while वामन and सत्यक admit it. Bhoja attempts to hold the balance evenly by recognising व्यत्यय as a sub-variety of Parivritti. His example (p. 297) is—

जो तीअ अहराउ रत्ति उब्वासिओ पिअअमेण ।

सोधिअ दीमइ गोसे सवत्तिणअणेमु संकन्तो ॥

[यस्तस्या अधररागो रात्राबुद्धासितः प्रियतमेन ।

स एव दृश्यते प्रातः सपत्नीनयनेषु संक्रान्तः ॥]

(iii) In the above example several things belong to or reside in one and the same object. Conversely we can have a case where one object resides in succession in several places. Both these are taken by Mammata and later writers to be instances of पर्याय (an alamkāra not recognised by our author) which is thus defined by Jagannātha (p. 478)—क्रमेणानेकाधिकरणकमेकमाधेयमेकः पर्यायः । क्रमेणानेकाधेयक्रमेकमधिकरणमपरः ।

Notes to II. 357—(i) Vāgbhaṭa the author of the काव्यानुशासन is the only writer besides भामह and दण्डिन् to recognise आशीः as a figure of speech. Vāgbhaṭa defines it as (p. 46)—इष्टार्थस्याशमनम् while the definition of Bhāmaha (iii. 54) is—

आशीरपि च केवादिदलंकारतया मता ।

गोहृदस्याविरोधोक्तो प्रयोगोऽस्याथ तद्यथा ॥

Hemachandra (p. 294) declares himself against the recognition of this figure in the words—आशील्लु प्रियोपिमात्रं भावज्ञापनेन गुणभूतव्यङ्ग्यस्य विषयः । See his commentary on the passage

(ii) At the same time it is necessary to point out that the 36 embellishments of speech involving specific emotional modes which are enumerated by Bharata at the beginning of the 16th Chapter of the Nāṭyaśāstra, and which occur also in Jayadeva's *Chandrāloka*, *Mayūkha* III, include (along with such things as गुणकीर्तन, प्रोत्साहन, आरुन्ध, प्रतियेष, परिदेवन, etc.) आशीः or benediction. Now it must be admitted that, in a given situation, benediction can become a very effective mode of expressing one's thoughts; and a dramatist has every right to collect all such effective modes of expression together. But why Dandin should have selected only one of them for inclusion amongst the regular अलङ्कारs cannot be determined. We may however point out in passing that some others out of the 36 have been universally regarded as forming the basis of some of the regular figures.

(ii) It is worth noting—as pointing to an independence of tradition and perhaps an absence of interdependence between Dandin and Bhāmaha—that Dandin takes आशीः as a regular benediction. Bhāmaha gives two illustrations for the figure. In the first (see our Com. ii. 357^{a-11}) two friends, who have been estranged from one another by malicious and mendacious go-betweens, perceive their error, and one of them calls upon the other to join hands again. On this Hemachandra remarks—तत्र च तस्य चेतोवृत्तिविशेषः स्नेहात्मा रतिभावविशेषरूप आशीर्द्वारेण प्रतीयत इति भावध्वनिरेवायम् । । अत्र आशास्यमानस्य मैत्रीसंबन्धस्योपनिबन्धो न त्वप्राप्तप्राप्तीच्छात्मिका आशीः । In the second example also (see our Com. ii. 357¹²⁻¹³). Hemachandra points out that the hostile cities have already been vanquished. Hence, तथाविधानां शत्रुनगरीणां दर्शनमत्र प्राप्तकालतयाभ्यनुहायते । The illustration given by Dandin is of course अप्राप्तप्राप्तीच्छात्मिका आशीः । And the same is the case with Vāgabhkṛta.

Notes to II. 358-359^{ab}.—(i) Before winding up his treatment of the regular alamkāras and passing on to a consideration of the mixed alamkāras (ii. 360), Dandin

vindicates the completeness of his list, by remarking that अनन्वय, ससदेह, उपमारूपक, and उत्प्रेक्षावयव, which are normally given by Ālamkārikas as independent figures, have been—the first three—included by him as sub-varieties of regular figures, while the last, though not actually so included, can easily be subsumed under a regular figure. Compare also ii 309. See note (ii) to ii 37; Note (ii) to ii 26 (where in the last line on p 90 read 'Dandin' for 'Bhāmaha'), and Note (iii) to ii 88.

(ii) The *alamkāras* अनन्वय and ससदेह, though not separately given by Dandin, are treated as independent *alamkāras* by almost all other writers, including Bhāmaha. The figures उपमारूपक and उत्प्रेक्षावयव are however given by Bhamaha alone amongst extant writers, and Dandin's specific rejection of them raises the question as to Dandin's chronological position with reference to Bhāmaha. In our notes to ii 88-90 we have adduced reasons to show that Dandin's posteriority to Bhamaha need not be regarded as an inevitable conclusion so far as the treatment of उपमारूपक by these two writers is concerned. As to उत्प्रेक्षावयव, in as much as Dandin gives us no indication as to his own idea of the figure, the means for forming any opinion one way or the other are unfortunately lacking.

(iii) An उत्प्रेक्षावयव is—to judge from the illustration of it given by Bhamaha (see our Com ii 350⁴⁻⁵) is a combination of उत्प्रेक्षावैचित्र्य with श्लेषवैचित्र्य and रूपकवैचित्र्य, and as Dandin's sub varieties often exhibit such combined वैचित्र्य, Dandin is justified from his own point of view in regarding उत्प्रेक्षावयव as उत्प्रेक्षाभेद. Abhinavagupta in his *ध्वन्यालोकलोचन* (p 41) discusses Bhamaha's illustration for उत्प्रेक्षावयव and regards it as a regular variety of संकर.

(iii) That a very large number of *alamkaras* recognised by modern writers are absent in Dandin's book is no impeachment of it. Science must grow

Notes to II 359^{cd} to 360—(1) It will be remembered that in II 7 ससृष्टि was designated सकीर्ण Later writers make a distinction between these terms, reserving ससृष्टि for co ordinating or समकक्ष mixture and सक्क for preponderating mixture or mixture with the अङ्गाङ्गिभाव relation Although Dandin is aware of this two fold method of mixture he has not deemed it necessary to appropriate a distinct name for each Bhamaha, Rudraṭa Vāmana Bhoja, Hemachandra, and the two Vāgbbhatas have likewise contented themselves with just one name Bhamaha Vamana and Bhoja choosing ससृष्टि the others having fixed upon सक्क The later ālamkārikas including रुच्यङ्ग मम्मट विश्वनाथ and others clearly distinguish between संसृष्टि and सक्क some adding also a third category of सदेह or अनिधय

(ii) The more important statements of these Ālamkārikas are here assembled for easy reference—

Bhāmaha (iii 48)—

वरा विभूषा ससृष्टिर्वहलंकारयोगत ।
रचिता रत्नमालेव सा नैवमुदिता यथा ॥

Vāmana (IV iii 30f)—

अलंकारस्यालंकारयोनित्वं ससृष्टि । तद्रेदालुपमारूपकोप्रभावयवौ ।

Rudraṭa (x 25)—

योगवशादेतेषां तिलतण्डुलवच्च दुग्धजलवच्च ।
व्यक्ताव्यक्ताश्चावात् सक्क उत्पद्यते द्वेधा ॥

Bhoja (iv 88 ff)—

ससृष्टिरिति विज्ञेया नानालंकारसक्क ।
सा तु व्यक्ता तद्व्यक्ता व्यक्ताव्यक्तेति च त्रेधा ॥
तिलतण्डुलवद्यक्ता छायादर्शवदेव च ।
अव्यक्ता क्षीरजम्बूत् पांशुपानीयवच्च सा ॥
व्यक्ताव्यक्ता च ससृष्टिर्नरसिंहवदिष्यते ।
चित्रवर्णवदन्यस्मिन् नानालंकारसक्करे ॥

Hemachandra (p 289)—

स्वातन्त्र्याद्वाक्यशयिकपक्षैरेषामेकत्र स्थिति सक्क । परस्परानिरपेक्षत्वं
स्वातन्त्र्यम् । उपकारयमङ्गत्वम् । एकस्य गद्ये यस्य व्यागे साधकवाधक
प्रमाणाभावादर्निर्णय मशय । एकस्मिन् पदैर्द्या छन्दालंकारयो
ममावेश एकपद्यम् ।

Notes to II. 361-362—(i) In the first half of ii 361 there is an उपमा statement which can stand by itself. The उपमा is thus the principal figure. The ध्रुतानुपालिनी considers the figure in the first half to be उद्देशा; but आक्षिपति can be an उपमावाचकशब्द though not actually enumerated by Dandin. In the second half we have an अर्थान्तरन्यास based upon श्लेष. The particular statement about the invasion of the beauty of the face by lotuses is corroborated by the general fact that, given कोशे and दण्ड, any body can invade. The awkwardness of the general statement containing a pronoun (एषा) referring to a noun in the particular statement can be got over by making एषाम्—एषां लोकानाम्. Nor is the difficulty so very serious at all. We need not accordingly make the figure a हेतु instead of an अर्थान्तरन्यास, as suggested by some commentators.

(ii) Dandin has not apparently given an illustration for सर्वेषां समकक्षता. The stanza ii. 362 (cp. ii 226^{ab}) supplies the deficit. But it is omitted in most Mss. and Cb quotes the stanza with the remark — समकक्षताया अप्युदाहरणमन्यत्र दृश्यम्! It may be added in passing that Bhoja gives as his example for this kind of संसृष्टि (which he calls तिलतण्डुलसंसृष्टि) the extra stanza पिनटीव तरङ्गाग्रे: etc. mentioned in the variants to ii. 226 above. Even the ध्रुतानुपालिनी does not notice ii. 362; and surely it would have been possible for Dandin, without repeating himself, to give another instance for समकक्षसंसृष्टि if he had thought it necessary. We should in this connection recall the fact that Dandin has not given illustrations for all the मध्यदीपक or the अन्यदीपक varieties. Compare our Commentary to ii 104 ff.

Notes to II. 363.—(i) Of the three figures-of-speech contained in ii 361 the relation between श्लेष and अर्थान्तरन्यास is perhaps much more immediate than that between अर्थान्तरन्यास and उपमा; but it would be incorrect to suggest that the former is अङ्गाद्विभाव and the latter समकक्षता. All the same, श्लेष forms, as Dandin himself says in 313, the ingredient of quite a large number of figures, with

which it generally has an अद्वाद्भिन्न relation Compare our Note to ii 313 and the illustrations in ii 28 ii 87 ii 159 ii 185 etc In fact there is no figure of speech the charm of which cannot be heightened by introducing an element of श्लेष into it somewhere Of course the charm resulting from paronomasia is artificial and so cannot be said to reflect accurately the charm of the original object in Na ture which the poem seeks to describe in the most effective and agreeable fashion Paronomasia is like the frame of the picture It can set off the beauty of the portrait but the beauty of the portrait must be there Svabhavokti is the beauty of the portrait, Vakrokti is the contribution of the frame maker

(ii) It is thus evident that Vakrokti is Dandin's general name for any rhetorical device used to garnish or embellish some normal matter of fact description or narration As the धृतानुपालिनी remarks—स्वभावोक्तिर्नाम यथा वस्तुतत्पदार्थरूपकथनम् वक्रोक्तिर्नाम यथावस्तुतम-यधीकृत्य । अत्र उपमादयः सकीर्णपर्यन्ता वक्रोक्तिषु पतिताः स्वभावोक्तिः पुनराद्यालंकार इति । We should in this connection recall Dandin's earlier assertion (ii 13) about स्वभावोक्तिः—शास्त्रव्यस्यैव साम्राज्यं काव्येष्वप्येतदीप्तिमतम् । Mahimabhatta in his Vyaktiviveka (Triv Sans Series ed p 28) is more precise on the point Quoting the view presumably, of Kuntaka the author of वक्रोक्तिनीवित (a work which has been brought to light only a few months ago in a solitary and fragmentary ms from the South) he says—शास्त्रप्रसिद्धशब्दार्थोपनिबन्धनव्यतिरेकि यद्वैचित्र्यं तन्मात्रलक्षणं वक्तव्यं नाम काव्यस्य जीवितमिति सहृदयमानिनः केचिदाचक्षते । The वैचित्र्य of a Sastra proceeds from its description of facts as facts In a poem the वैचित्र्य is in the words of Jayaratha (p 8) a कविप्रतिभानिवर्तित व्यापार or as another puts it a वैदग्ध्यमद्भीमगिति । Compare also—

प्रसिद्धं मार्गमुत्सृज्य यः वैचित्र्यमिदृशे ।

अन्यथैवोच्यते सौर्धं सा वक्रोक्तिरुदाहृता ॥

(iii) Bhamaha's conception of वक्रोक्ति can be gathered from the following passages in his work—(i 36)—वक्राभिधेयशब्दोक्तिरिष्टा वाचामलकृति — where वक्रोक्ति is given as a part of his definition of alamkara (cp Abhinava-

gupta's comment— शब्दस्य हि वक्रता अभिप्रेयस्य च वक्रता लोकोत्तीर्णेन रूपेणावस्थानमित्ययमेवासावलंकारस्यालंकारान्तरभावः); (i. 30)—युक्तं वक्र-
स्वभावोक्त्या सर्वमेवैतदिष्यते—where he tells us, like Dandin,
that वक्रोक्ति and स्वभावोक्ति constitute the contents of all
poetic writing; (ii. 34, 35)—where he intends to say
that the वैदर्भी style, in spite of its प्रसाद, कञ्जुता, or कोमलत्व,
will be no better than a sweet choppy music, if devoid
of पुष्ट्यता and वक्रोक्ति; and that, per contra, Gaudiya poe-
try with its many alamkāras, provided it is not vulgar
or confusing and has some sense to convey, is also not
unacceptable; and lastly the oft-quoted verse (ii. 85)—

सेषा सर्वेव (v. 1 सर्वत्र) वक्रोक्तिरनयार्यो विभाव्यते ।

यत्नोस्यां कविना कार्यः कोलंकारेनया विना ॥

which, coming as it does in connection with his treat-
ment of अतिशयोक्ति, leads to the equation अतिशयोक्ति = वक्रोक्ति
which Mammata (x. p 906) and Hemachandra (p 267)
distinctly lay down—सर्वत्र विषयेतिशयोक्तिरेव प्राणत्वेनावतिष्ठते । तां
विना प्रायेणालंकारत्वायोगात् । Other testimony to this extended
application of the term वक्रोक्ति is Alamkārasarvasva (p 8)—
वक्रोक्तिजीवितकारः पुनर्वेदगम्यभट्टीमणित्वभावां बहुविधा वक्रोक्तिमेव प्राधान्यात्
काव्यजीवितमुक्तवान् । व्यापारस्य प्राधान्यं च कान्यस्य प्रतिपेदे । अभिधान-
प्रकारविशेषा एव चालंकाराः । । उपचारवक्रतादिभिः समस्तो ध्वनिप्रपञ्चः
स्वीकृतः । केवलमुक्तिवैविध्यजीवितं काव्यं न व्यङ्ग्यार्थजीवितमिति तदीयं दर्शनं
न्यवस्थितम् । And again (p 177)—वक्रोक्तिशब्दश्चालंकारसामान्यवचनो-
पीहलंकारविशेषे संज्ञितः । To the same effect also अभिनवगुप्त in
his ध्वन्यालोकलोचन (p 208)—यातिशयोक्तिर्लक्षिता सैव सर्वा वक्रोक्तिः
अलंकारप्रकारः सर्वः । । लोकोत्तरेण वैवातिशयः । तेनातिशयोक्ति
सर्वालंकारसामान्यम् । Compare also Kāvya-darśa ii. 220.

(iv) As against this earlier conception of वक्रोक्ति (or
अतिशयोक्ति) given by Bhāmaha, Dandin, Kuntaka and
others, we have the subsequent restriction of it to a
specific figure-of-speech defined by Ruyyaka (p 175)
as—अन्यथोक्तस्य वाक्यस्य वाकुशेषाभ्यामन्यथा योजनम् । and illus-
trated by—

अहो केनेदृशी बुद्धिर्दार्ढ्या तव निर्मिता ।

त्रिगुणा श्रूयते बुद्धिर्न तु दारुमयी क्वचित् ॥

Another illustration given by Kuvalayananda (st 158)
is—मुष्टं मानं दिने [मां नन्दिनं] प्राप्तं नेह नन्दी हसन्तिके । Rudrata
(ii. 14-17), Mammata (ix, p. 593), Hemachandra (p. 234),

Vidyanātha (p. 410), and most later writers have the same limited conception of वक्रोक्ति which some go to the length of regarding as a शब्दस्वार only Rudrata (x 9) gives besides a variety of श्लेष called वक्रश्लेष

(v) As coming between these two conceptions of वक्रोक्ति though not therefore necessarily forming the transition between them, is Vamana's conception of वक्रोक्ति as (IV iii 8)—सादृश्यालक्षणा वक्रोक्ति ! A लक्षणा the Kamadhenu explains, is possible in five ways—

अभिधेयेन सवन्धात् e g द्विरेफ-भ्रमर शुद्ध

सादृश्यात् e g सिंहो माणवक (a case of वक्रोक्ति),

गमवायत e g गङ्गाया घोष

वेपरीत्यात् e g बृहस्पतिस्य चूर्च ,

and, क्रियायोगात् e g महति समरे शत्रुपक्षवम्

Vakrokti is thus, according to Vamana, a metaphorical mode of poetic expression, while Dandin regarded it as any striking mode of poetic expression. If we now recall that to Vamana all figures of speech are उपमाप्रपञ्च only, while they are वक्रोक्तिप्रपञ्च or अतिशयोक्तप्रपञ्च to the earlier school, it will be perhaps evident that between Vamana's conception of वक्रोक्ति and that of Dandin, Bhamaha, and others there is not that wide gulf that is sometimes made out

(vi) At the same time, comparing Kavyādarśa ii 93-94 with Vāmana's example for वक्रोक्ति, viz—उन्मिमील कमल सरसीना केरव च निमिमील सुहृतात् (अत्र नेत्रधर्मीशु-मीलन-निमालने सादृश्याद्विकाससंज्ञेर्बो लक्षयत) it is evident, as Jacobi has said (Z D M G, vol lxiv, p 130 ff), that Vāmana has turned what was a गुण (समाधि in Dandin, प्रसाद in Bharata xvi 95) into an अलंकार. Samādhī is declared, like वक्रोक्ति and अतिशयोक्ति, as the all-in-all (ii 100) of poetry, and it is difficult to talk of more than one thing in the superlative and yet maintain a distinction between them, especially if we remember that with Vāmana the boundary line between गुण and अलंकार was very vague indeed (cp II 3 172—साध्यशोभाया कर्तारो धर्मा गुणा तदतिशयहेतवस्वरूपा) As far as the facts of the case go we have no definite ground to regard Vāmana's treatment of वक्रोक्ति as either a forerunner or

a subsequent development of Dandin's and Bhāmaha's conception of the same. Even if Udbhata, Bhāmaha's commentator, is to be regarded as a rival contemporary of Vāmana, yet Vāmana may have persisted in following his own independent अलंकारप्रदाय. The chronological relation between Dandin and Vāmana cannot be made to turn upon their account of वक्त्रोक्ति.

(vii) The ultimate conception of वक्त्रोक्ति as a शब्दालंकार cannot be genetically connected with either Dandin's or Vāmana's conception of the same. The art of speaking at cross purposes was regarded as an accomplishment of a cultured beauty (महिलागुण), and it is conceivable that it was raised to the dignity of a regular alamkāra irrespective of what the Texts had already to say about the other वक्त्रोक्ति.

Notes to II 364-366¹—(i) Compare Note (iii) to ii 13 above. The normal conception of Bhāṣika found in Ruṣyaka (p 178), Mammata (x, p 822), and Viśvaṇātha (x, 93-94), and most later writers is contained in the following definition of it in the Kāvya-prakāśa—प्रत्यक्षा इव यद्वाचा विद्यन्ते भूयभाविनः । तद्वाचिन्म । Some writers add to this the further condition that the object (भाव) should be अत्युत्तम, and should be expressed in vivid and non-confusing terms (वाचमनाकुल्येन). An example of a past incident revived is Mricchhakaṭika (iii 6)—

ते तस्यं स्वरमंस्म मृदुमिरं किं च तेनोत्सवेन
वर्णानामपि मृदुनान्तरगतं तारं विरामे मृदुम् ।
हेलसंयमितं पुनश्च ललितं रागद्विचारितं
यत्नतः विरतिभिर्गीतसमये गच्छामि शृण्वन्निव ॥

For a future incident anticipatorily glimpsed Ruṣyaka (p 182) gives the instance—

अनाद्यप्रपञ्चमभ्यस्यन्त्यस्यते, कित्तरसप्रपञ्चमभ्यस्यन्त्यस्यते ।
अचान्तोपेयं गतेन वीज्यते विलासराज्यजनेन बोध्यम् ॥

(ii) In accordance with this later conception of the figure its name is explained as—भावः यदेतन्निर्वाच्यते इति । or (अनं १५, p. 178)—वर्णितो भाव आशयः श्रोतरि प्रतिदिश्यते इति । भावो भवना वा पुनः पुनश्चेत स निवेदनम् गेयास्तीति । This etymology

probably goes back to Kavyadarsa ii 364^{cd}, where however भाव apparently is used in a rather peculiar sense. We would there translate it by Sustained Intuition especially as Dandin makes it a प्रबन्धविषयगुण. Bhamaha also calls it (ii 52) a प्रबन्धविषयगुण laying down for it the four fold requirement, viz—

चित्रोदात्ताश्चमुनार्यत्व कथाया स्वभिनीयता ।

शब्दानाकुलता चेति तस्य हेतु प्रवक्षते ॥

But Dandin's requirements for the figure as enumerated in ii 365-366 seem to be peculiar to him, as also his whole conception of the same, wherein he is probably following a tradition distinct from that of Bhamaha. Bhoja's conception of Bhavika (which he identifies with उद्बेद, iv 85-86) is so very far removed from the two conceptions discussed hitherto that it need not be here taken into consideration at all.

(iii) The Bhavika of later writers is distinguishable from the गुण called प्रसाद, the रग named अद्भुत and अलंकार like स्वम बोक्ति or भ्रान्तिमान् or अतिसयोक्त. Compare साहित्यदर्पण (x p 574f)—न चायं प्रसादारगो गुण भूतभाविनो प्रत्यक्षायमाणत्वे तस्या हेतुत्वात् । न चाद्भुतो रस विस्मय प्रत्यक्ष हेतुत्वात् । न चातिसयोक्तिरलंकार अन्वयमायाभावात् । न च भ्रान्तिमान् भूतभाविनोर्भूतभाविनोरेव प्रकृतात् । न च स्वभावोक्तिः तस्या लौकिकवस्तुगतसूक्ष्मधर्मस्वभावस्यैव यथावद्वर्णन रूपम् अस्य तु वस्तुन प्रत्यक्षायमाणत्वरूपो विन्तिष्ठतिविशेषोऽस्तीति । Hemachandra however refuses to admit this figure. He says (p 293)—भाविक तु भूतभाविपदार्थप्रत्यक्षान्तरात्मस्मभिनेयप्रबन्ध एव भवति । यद्यपि सुचकादौ दृश्यते तथापि न तत् स्वदेते ।

(iv) Confining our attention to Dandin's own conception of भाविक it will be observed that Dandin's treatment of it is quite in place, coming as it does after his treatment of वञ्चोक्ति, whereas, it is not quite clear why Bhamaha should have called his भाविक a प्रबन्धविषयगुण. Bhavika is the quality belonging to a poem taken as a whole, and it suggests the formulation of questions like,—Is there a meaning to the whole? Is it consistently carried out? Is there a harmony and proportion of parts? Is it a clear and self sufficient theme? These are questions of higher